







TRAVELS  
IN  
UPPER AND LOWER EGYPT,

IN COMPANY WITH SEVERAL

*DIVISIONS OF THE FRENCH ARMY,*

During the Campaigns of

GENERAL BONAPARTE

IN THAT COUNTRY ;

AND PUBLISHED UNDER HIS IMMEDIATE PATRONAGE,

BY

VIVANT DENON.

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ILLUSTRATED WITH NUMEROUS ENGRAVINGS

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TRANSLATED

BY ARTHUR AIKIN.

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# TRAVELS

IN

UPPER AND LOWER EGYPT.

## CHAPTER XIX.

*Arab Council—Further Particulars of the Remains at Tentyra—Inundation of the Nile—Hot Weather—Visit Thebes and Edfu—Coptic Monastery—Rise of the River—Tombs of the Kings near Thebes.*

ON the next day there was an assembly of the sheiks of the villages (See Plate XXXVIII.) for the purpose of discussing a method to reconcile the interest of the government with that of the cultivators, and of

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offering premiums to those who should distinguish themselves in the ensuing year, (for in Egypt the year may be said to commence with the preparation of the canals to receive and distribute the waters of the inundation, every thing being then concluded relative to the past, and the operations for the future crop being about to begin). It is not in my power to give the particular deliberations of this council, but I was informed that no innovations were introduced without previously consulting the will of the inhabitants, to whom every possible encouragement was promised. When the session broke up, to the honour of these brave men be it spoken, they said, “ This is like an assembly of the “ time of Sheik Prince Ammon, in which “ the consultation was not about arbitrary “ impositions, but the best means of pro- “ moting the public welfare.” This Prince

Ammon

Ammon was a powerful Arab chief, who, during the troubles of Egypt, had rendered himself the independent sovereign of all the Upper Thebais from Girgeh. The Mamlukes, whom he sheltered in their misfortunes, had no sooner thrown off the authority of the Porte than they looked upon him as a rebel and protector of the mal-contents, whom they therefore attacked, enfeebled, and at length destroyed. We have already seen the unhappy end of the last prince of this house, after the battle of Samakute.

The following day we were feasted with equal abundance by the villages of Abumamah, though their manners were by no means so polished as those of our former hosts, for, notwithstanding they had themselves of their own accord furnished this plentiful repast, they waited impatiently till we had finished,

in order to carry away what was left, and make a great scramble of it.

Citizen Gerard, and eight members of the committee of arts being about to proceed up the Nile to make a chart of its course, offered me an opportunity of renewing my travels, and in this journey it was that I made a drawing of the zodiac, which is on the ceiling of the portico at Tentyra; that I enriched my collection of these new proofs of the skill of the Egyptians in astronomy, with a number of drawings and hieroglyphical inscriptions, which, compared, examined, and discussed in the tranquillity of the closet, ought to reveal their mysteries, or convince us that they are not to be found out. I procured also many particulars relative to the state of the fine arts in particular, by the discovery of a canon of proportions traced upon  
a human

a human figure with red chalk, and afterwards covered by a thin stucco, a method, no doubt, adopted by the Egyptians to give a finer finish to their bas-reliefs, and render their paintings indestructible. I made an outline drawing of the bas-relief and the lines, by which the figure was divided into proportions: hence we may infer the principles which they had adopted, their mode of applying them, and, in short, that method of proceeding, which, to the advantage of preventing at once all errors, all unharmonious combinations, and ignoble proportions, unites that of attaining the constant equality observable in their works; an equality, which, if it is detrimental to the sallies of genius and the expression of delicate sentiment, tends at least to the perfection of uniformity, converts drawing into a mechanical art, and reduces sculpture to an accessory proper for the deco-



ration and enriching of architecture, to a method of expressing ideas, in short, to writing. It is worthy of remark that, according to the Egyptian canon the human figure was divided into twenty-two parts and a half, of which the head took up two and two-thirds, or the eighth of the whole, corresponding in this respect with the heroic style among the Greeks.

I observed also among the bas-reliefs a little votive temple, with a pediment, which is never used in Egyptian architecture, (See Plate LX. Fig. 8) : a small figure holding a rabbit shows that in merely ornamental works the Egyptian artists could occasionally deviate from their usual severity ; a statue modelled from this very figure would be a Greek faun (Plate LX. Fig. 7.) I completed also my collection of animals, a kind of sculpture in which they excelled, and where the grandeur  
and

and simplicity of the lines often comes up to the ideal abstract of beauty: it was generally in neglected corners, in pieces condemned to everlasting obscurity, that I found the most laboured and best preserved specimens, and therefore in copying them I had to experience peculiar difficulties. A constant subject of astonishment is afforded by the equality of care observable in all the parts of so vast a whole, by that minute exactness of execution, and that perfect finish, the fruits of an obstinacy and an inflexible perseverance which characterises the monastic spirit, whose zeal neither perishes nor even cools, and whose pride is not individual but corporate. Probably the artists themselves were a constituent part of the colleges of priests; for it is scarcely to be supposed that these would have allowed the arts, that elevate and adorn

the human mind, to be entrusted to any cast but their own.

On the 20th of June the Nile began to rise, and on this and the two following days had attained the height of three inches, it then increased at the rate of two inches a day, and afterwards at three inches; the water now filled the banks, ceased to be green, without, however, becoming muddy. It was proposed to make a tour, in order to examine the canals and the intended ameliorations, and to compleat the plan of all those useful and benevolent operations which evince the public spirit and paternal care of a government. The heat had become insupportable; the west wind oppressed us, caused bleedings of the nose, and painful eruptions, which covered alternately all parts of the body, dried and hardened the skin, and im-

peded

peded perspiration ; the rays of the sun, the principal, perhaps the sole cause of these evils, raised on every pore a pustule similar to the small-pox, which became intolerable ; when in lying down it was necessary to rest on these inflamed points. I was myself as much a sufferer as the others, but regretting the tombs of the kings at Thebes, I resolved to brave my disorder, and accordingly marched with the detachment.

The heat was extreme on the first of July, our blood was inflamed by the solstitial sun : two soldiers fainted while we were leaving Kenh, and on the next morning fifteen others were obliged to be left behind ; and if we had not by this time been a little accustomed to the climate, not an individual would have been able to resist it ; as it was, we were obliged to make shorter days journies, and to march only in the morning.

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The country, notwithstanding the heat, was quite alive; the whole population, under the direction of the sheiks, was busily employed in clearing out the canals, and opening them to admit the inundation. The restoration of public confidence and tranquillity had brought back the herds from the pastures of the desert, and the fields, abandoned four months ago, were now covered with animals feeding in peace.

We rested one day at Kous, and on the third arrived by sun-rise at Karnac, where I did the honours of the place to those who were now come hither for the first time: I then satisfied myself of the exactness of my former operations. Among the new discoveries which I made while traversing the ruins of the temple, may be mentioned a figure that I perceived on the outer walls of the small buildings by the side of the sanctuary :

ary: the figure represents a person making an offering of two obelisks. I saw also delineated the gate of a temple, with two folding doors, shut by exactly the same kind of wooden bolts that are at present made use of. Not being able, on account of the excessive heat, to stop an instant where these two bas-reliefs were situated, I could not take a sketch of them; but we may infer from these sculptures that obelisks, and such kinds of monuments, were the votive offerings of princes or other great personages; and that the inferior objects, such as doors, were also pious gifts.

To the several descriptions that I have already given of this gigantic monument, I may add, that on the south side of the first court there is a particular edifice comprised within the general circumvallation, consisting of a boundary wall and a gate, opening  
into,

into a court, furrounded with a pilastered gallery, in front of which are figures with their arms crossed, and holding in one hand a scourge and in the other a kind of hook; there are besides two lateral galleries, five anti-chambers on the basement, with five chambers behind them, the whole terminated by another gallery abutting on the side courts of the large temple. This was, perhaps, the palace, or rather the splendid prison of the kings, and the idea is rendered probable by the sculptured figures on the side of the gate, representing heroes holding by the hair conquered prisoners, and presented by the divinities with new arms for future victories. Would not this be consonant to what Herodotus informs us of the regulations concerning the kings, of the obligation that they were under to be served, advised, and always accompanied by priests, obliged every morning

charms of this palace, into which it is impossible to enter without stooping, where every staircase is a precipice, and the view from the windows offers no living or moving objects but crocodiles, which are both large and numerous in this part of the river; on our arrival there one of these animals was lying on the shore, which from his size I took for the trunk of a palm-tree, till I saw him move off into the water.

While following the course of a canal between Bassalier and El-Moëcat, our notice was drawn by a hillock of bricks, called Com-el-Achmart; at the southern extremity of this we discovered the foundation of an Egyptian temple, and a few courses of the basement of a portico, the whole covered with hieroglyphics. This unknown ruin had hitherto escaped geographers and travellers, both ancient and modern. Are not these



these, probably, the remains of Silfilis?—a town whose name has been transferred to the neighbouring quarries.

I was now, for the third time, at Etfu, and its temple appeared more magnificent than ever: if that at Tentyra is more learned in its details, this of Etfu has more grandeur as a whole. I had the promise of being allowed a whole day here, but was obliged to content myself with an afternoon: the air was still so scorching that I could scarcely endure it, in order to make the drawings which were the express object of my journey; being by this time however accustomed to regulate my movements by those of others, and to conform to circumstances, I completed as well I was able the business that I came for. (See Plate XXVIII.) I added more than thirty figures to my hieroglyphic alphabet (Plate XLI.)

XLI.) and discovered also a way through the ruins into one of the interior chambers, which appeared to be the second behind the portico, and immediately preceding the sanctuary; all that the heaps of ruins allowed me to see of the sculpture was highly finished in excellently good taste; the freestone of which the building was constructed, being finer than any other that I had seen, all the work engraven upon it had retained its original boldness and delicacy, as if the material had been marble.

We set off again at night, and returned, without stopping, to Esneh, thoroughly fatigued: we were, however, glad to find that notwithstanding the vertical position of the sun, the most insupportable heats had finished with the kamfin, and that, although the north wind becomes heated in its passage up the valley of the Nile, before the inun-

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dition, while the fields and cultivated lands are bare, it is by no means so oppressive as the sudden squalls from the east, and the desolating whirlwinds from the west. I could not allay the smarting of the eruptions caused by the weather in any other way than frequent bathing, which I did even in presence of the crocodiles, whom I had learnt by this time to despise; to these repeated ablutions I added a vegetable diet, wholly abstaining from flesh-meat, and taking very little of any thing else, and yet even with this regimen, I could with difficulty procure a few hours of broken sleep.

The Nile, after having risen for some time at the daily rate of two inches, came at length to an increase of a foot each day, at which period the water began to be muddy, which appears to shew that the Nile, in its course, traverses some large lakes, whose  
limpid

limpid waters are forced down the stream by the torrents of rain from the Abyssinian mountains, and that the discoloration of the Nile does not happen till the arrival of these last in Egypt.

On returning from Efneh, I went to visit the temple, which is in the plain to the right of the road to Harment; the moving sands, or a defect in the foundation, have caused partial sinkings, by which several of the columns are thrown out of the perpendicular, and the ceiling of the portico is much damaged. I made a plan, however, of the building, in order to gain a clear idea of the distribution of its parts, and of some peculiarities, such as the double walls that form the sides of the porticoes, within which is left an empty space, whose utility is not very obvious.

The parts behind the portico are trivial

and negligent as to their decorations. The sanctuary is totally destroyed; but, from what remains of the outer wall, there seems to have been an exterior gallery quite round the temple. Some of the rubbish has lately been removed by Affan-Bey, and this has discovered some underground buildings, which shew that the temple formerly extended beyond the portico: the remains of this last consist of eight columns, with broad capitals, differing from each other in the ornament that they bear; in one it is the vine, in another the ivy, in a third the palm-leaf. Some enormous and very well made bricks announce that the edifices which surrounded the temple had been carefully constructed. Could it have been Aphrodito-polis, which Strabo places hereabouts, though, in my opinion, too near to Latopolis, the modern Esneh? Probably not; for the fragments

ments that remain have so little extent, that they were to all appearance merely dependencies of one large building. Nor is there any reason to suppose that there are any adjoining temples buried in the sand, for the ground is here quite level, very hard, and constantly swept by the wind: besides, nothing is easier than to recognise spots that have formerly been the seat of a numerous population. We may therefore suppose, that there were monasteries, sanctuaries, and detached chapels near the Egyptian towns, as there are in the catholic countries of Europe, madonnas, fairs, and miraculous grottoes, where religious zeal was enlivened by silence and mystery. The small temple near Chnubis, and another on the right bank of the river, opposite Elneh, are other examples of the existence of these kinds of religious edifices: the hieroglyphics which cover the

outer walls, and the inside of the portico of this unknown ruin, are in an ordinary style, and of indifferent execution; a few astronomical figures are observable on the ceiling of the portico, coarsely executed, but which serve to shew that the exterior of these temples was devoted to astronomy, to the history of the heavens and the seasons, and of those epochs formed by the revolution of the stars.

We were told, that to the west of Esneh was a Coptic monastery, containing many wonderful things: we hastened thither: a soil moistened with the blood of numerous martyrs, is become a sanctuary, revered by all the Egyptian catholics, whose indefatigable zeal is daily repairing, at great expence, the devastations caused by the Mamelukes, whenever they intend to punish the Christians for delaying the payment of the requisitions. The whole of this vast fabric

is a monument of the different periods of these devastations, and the want of skill in those who repair them. At the time when I was there, they had just finished some extensive repairs, rendered necessary by the fury of the beys, when they were obliged to leave Esneh; and their application, during the present turbulent time, of the large sums that were required for this purpose, may give some idea of the enthusiasm and resources possessed by a sect so humble and poor in their outward appearance.

I was now about to leave the portico of Esneh, the purest fragment of Egyptian architecture, and, I may say, one of the most perfect monuments of antiquity. (Plate XXVII.) I delineated the varieties of its capitals (Plate XXIX.), and part of the sculptures on the ceiling (Plate XLI. Figs. 1 to 13.); but though I sought it with care, I was surprised .



to find no representation of the fish latus, by whose name the town was called (Latopolis.)

On the 9th of July, at day-break, we departed: our road lay by the side of Asfun, two leagues and a half from Esneh: this village is built on vast heaps of rubbish, among which it appears more natural to look for the ruins of Aphroditopolis, Asphinis, or Asphunis, than among those of the temple just described. What Strabo says of this town agrees better with its distance from Latopolis, and the resemblance of the name Asfun to Asphunis, of which there are many similar examples in Egypt, inclines me to be of this opinion. Sofinis, indeed, half a league further on, has also eminences, though less considerable; but as neither village is possessed of any monuments above ground, we must wait for some excavations to be made, before it can be decided to which belongs the honour

nour of having been the city of Venus. We marched all day in the sun, and arrived nearly roasted at Hermontis; the heat of the air was become less suffocating, but yet the rays of the sun were not less scorching: 'the season, however, of the inundation, during which the north winds are prevalent, is that in which the summer temperature of Egypt is the most endurable: it is enough to avoid the rays of the sun during six hours, namely, from nine till three, and for the rest of the day, the air is light, and the nights are clear and cool: the object of our journey, however, being a survey of the canals, and the establishment of a regular system of husbandry, obliged us to travel in the heat of the day, in order to find the labourers at work. Several of our people died of heat in this expedition: nothing is more frightful than this kind of death; a person suddenly falls sick,

sick, which symptom, in spite of every assistance, is succeeded by faintings, in which the patient soon dies : our horses also were subject to like accidents.

We saw, with much satisfaction, that the hope of enjoying the fruit of his labours had in many cases induced the cultivator to anticipate the orders with which we were charged ; the fields were covered with labourers, busily employed in clearing out the canals, already more than half dug ; and the peasants no longer quitted their occupations, except to bring water and melons to our soldiers, whose pacific appearance no longer alarmed them. Another agreeable circumstance for the country and ourselves, was, that the villages had agreed of their own accord, that the price of blood, the cause of so many domestic feuds, should be abolished, and the punishment of all new offences be entrusted

entrusted to our equity. The price of blood is one of those scourges originating from barbarism and prejudice, which raise barriers between each country, and intercept the free communication ; if a private quarrel or accident has caused the death of any one, in default of justice, vengeance or honour, ill understood, accumulate reprizals on reprizals, whence springs an eternal war. Oblivion of past errors was then the first happy effect of the justice of our government. Another important advantage to those inhabitants who were in easy circumstances, was the liberty of displaying their wealth with impunity, of visiting us daily in their best apparel, and feasting at each other's houses without the risk of arbitrary exactions, or an increase of taxes. We were even ourselves invited, and magnificently entertained, by well dressed people, whom we had never seen

before, who conversed with us freely and with much intelligence, concerning our mutual interests, who informed us of our errors, made us acquainted with their own wants, and always spoke of Defaix in terms of the highest respect and confidence. With these favourable omens I looked forward to the time when domestic happiness and public tranquillity should double a population already adequate to the culture of the soil; and when the arts and manufactures being unable to occupy all the additional hands, the government should, perhaps, as formerly, be obliged to find occupation for its superfluous subjects in the erection of pyramids.

We were approaching Thebes, and I was this time to visit the tombs of the kings, the only object of curiosity which now remained to me on this interesting territory; but as if fate had resolved that my satisfaction should  
not

not be unmixed, I found myself at one time almost disappointed of the great object of my expedition, to attain which, I had made a wearisome march of more than fifty leagues. Profiting of the security which had at length been established, I galloped before the party to take some sketches of the ruined temples of Medinet-Abu, where I had settled to rejoin the troop. I arrived here an hour before the rest, and employed myself in taking a view of the temple which adjoins the village; to the right is a square monument that probably was a palace contiguous to the temple, very small indeed, but of which the neighbouring porticoes might serve as prolongations, in a climate where open galleries and terraces answer the purpose of apartments. I made a design of the small palace, the character of which is entirely different from that of the other edifices, both in its plan,

plan, and a sort of balconies supported by four heads in the attitudes of caryatides. It is a pity that this particular remain should be so degraded, especially on the inside, and that the relics of its exterior decorations should be so greatly injured; these sculptures, as well as those in that part of the temple of Karnac, which I suspect to have been a palace, represent the figures of kings menacing groups of prostrate captives, similar to those in Plate XL. Fig. 4.

Keeping still before the troop, who had however gained ground on me, I hastened to the two colossal statues, and took a view of them with the effect of the sun-rise, at the same hour as strangers used to resort hither to hear the musical sounds from the colossus of Memnon. I then proceeded to the solitary place called the Memnonium. While I was thus absorbed in observation, my companions  
forgot

forgot to call for me, then perceiving the detachment half a league a-head of me, I galloped up to rejoin them. The troops were tired, and I found them debating whether they should not give up the expedition to the tombs. For my own part, vexed as I was, I said not a word, and I profited more by my silence than I should probably have done by giving loose to my feelings, for we at length resumed our journey without any further discussion. We first passed through the village of Kurnu, the ancient Necropolis, and in approaching these subterranean habitations, we were for the third time saluted by the incorrigible inhabitants by a volley of musketry. This was the only place in Upper Egypt which held out against our government. Strong in their sepulchral retreats, they came out like spectres only to alarm men; culpable by their many other crimes, they



they concealed their remorse, and fortified their disobedience in the obscurity of these excavations, which are so numerous as of themselves to attest the immense population of ancient Thebes. (See Plate XXI. Fig. 2.) It was across these humbler tombs that the kings were carried two leagues from the palace, into the silent valley that was to become for the future their peaceful and lasting abode: this valley to the north-west of Thebes becomes insensibly narrower, and flanked as it is with perpendicular rocks, whole ages have been able to produce only very slight alterations of its ancient form. Towards the extremity, the opening between the rocks even now offers scarcely space enough to pass by the tombs, so that the sumptuous processions which no doubt accompanied the ceremony of royal interment, must have produced a striking contrast with

the frowning asperity of these wild rocks: if, however, they went by this road, it was probably only for the purpose of obtaining a longer space, in which to roll the full tide of funereal pomp, for the valley even from its commencement tending towards the south, the spot where the tombs are, cannot be a great distance from the Memnonium. It was not till after marching three quarters of an hour in this desert valley, that in the midst of the rocks we observed, all at once, some openings parallel to the ground: these openings at first displayed no other architectural ornaments than a door in a simple square frame, with a flattened oval in the centre of the upper part, on which are inscribed in hieroglyphics a beetle, the figure of a man with a hawk's head, and beyond the circle, two figures on their knees in the act of adoration. As soon as the threshold

of the first gate is passed, we discover long galleries twelve feet wide and twenty in height, cased with stucco sculptured and painted; the arches of an elegant elliptical figure, are covered with innumerable hieroglyphics, disposed with so much taste, that notwithstanding the singular grotesqueness of the forms, and the total absence of demi-tint, or aerial perspective, the ceilings make an agreeable whole, and a rich and harmonious association of colours. It would have required a stay of some weeks, in order to discover or form any system concerning the subjects of so many and such mysterious paintings, and unfortunately I was only allowed a few minutes; even these were not granted to me with the best possible grace. I asked questions on all sides with impatience; preceded by torches, I had merely time to pass on from one tomb to another: at the end of  
the

the galleries were the sarcophagi unconnected with each other, composed of a single block of granite, twelve feet long by eight in breadth, ornamented with hieroglyphics both within and without; at one end they were rounded, and at the other squared, like that in the mosque of St. Athanasius at Alexandria: the tombs were covered by a lid of the same material, and of an enormous mass, shutting with a groove; but neither this precaution, nor these vast blocks of stone, brought from such a distance and at so great an expence, have been able to preserve the relics of the sovereigns from the attempts of avarice; all the tombs are violated: on the lid of the first sarcophagus that we met with, the figure of the king, or of some protecting divinity, is sculptured; but the figure itself is so worn, that it is impossible to distinguish by the dress whether it is a king, a priest, or

C 2

a divinity.

a divinity. In other tombs the sepulchral chamber is surrounded by a pilastered portico, whose galleries bordered with recesses supported in the same manner, and lateral chambers hollowed into the rock, are covered with a white and fine stucco, on which are coloured hieroglyphics in a most wonderful state of preservation; for, except two of the eight tombs that I visited, which have been injured by water trickling down them, all the rest are still in full perfection, and the paintings as fresh as when they were first executed: the colours of the ceilings, exhibiting yellow figures on a blue ground, are executed with a taste that might decorate our most splendid saloons.

The trumpet had already sounded to horse, when I discovered some little chambers, on the walls of which were represented all kinds of arms, such as panoplies, coats of mail,  
1 tyger's

tiger's skins, bows, arrows, quivers, pikes, javelins, sabres, casques, and whips: in another was a collection of household utensils, such as caskets, chests of drawers, chairs, sofas, and beds, all of exquisite forms, and such as might well grace the apartments of modern luxury: as these were probably accurate representations of the objects themselves, it is almost a proof that the ancient Egyptians employed for their furniture Indian woods, carved and gilt, which they covered with embroidery; besides these were represented various smaller articles, as vases, coffee-pots, ewers with their basons, a tea-pot and basket. Another chamber was consecrated to agriculture, in which were represented all its various instruments, a sledge similar to those in use at present, a man sowing grain by the side of a canal, from the borders of which the inundation is beginning to retire, a field of corn reaped

with a fickle, fields of rice with men watch-  
ing them. In a fourth chamber was a figure  
 clothed in white, playing on a harp with  
eleven cords: the figure was represented with  
ornaments, and as made of the same kind of  
 wood as modern ones. How was it possible  
 to leave such precious curiosities, without  
 taking a drawing of them? How return with-  
 out having a sketch at least to shew? I ear-  
 nestly demanded a quarter of an hour's grace :  
 I was allowed twenty minutes; one person  
lighted me, while another held a taper to  
 every object that I pointed out to him, and  
 I completed my task in the time prescribed  
 with spirit and correctness. (See Plate LIV.\*)  
 I observed many figures without heads; I  
 even found some with the head cut off;  
 these all represented black men, and those  
 who had cut the heads off, and were still

Figured by mistake LXIV.

holding

holding the sword, the instrument of punishment, were coloured red. Could these be human sacrifices? Was it the custom to immolate slaves on the tombs; or was it the representation of an act of justice, and the punishment of the guilty? I carefully observed every thing that I met with, and carried off with me all the fragments that were portable, making afterwards an inventory of them. I found the beautiful little patera of baked earth, represented at Plate IV. Figs. 5. 6, and 7, a fragment worthy of the finest period of the arts, in the most civilized nations. I also found some figures of divinities, cut in sycamore-wood with uncommon elegance, and a small foot of a mummy, which does no less honour to nature, than the other fragments do to art. It was no doubt the foot of a young woman, a princess, a lovely creature, the perfect form of which had never



been cramped by the absurdity of fashion. At length with much regret I quitted these tombs, where I had remained three hours, and could easily have found subjects to occupy me for as many days. The mystery and magnificence observable within these excavations, the number of doors by which they are protected, convince me that the religious worship which had scooped out and decorated these grottoes, was the same as that which had raised the pyramids. At length we quitted in haste these retreats, where so many interesting objects combined to detain us, in order to arrive in good time at Alicate, where nobody had any thing to do. I found on this occasion, as on all others, that a visit to Thebes was like the attack of a fever, it was a kind of crisis which left behind an impression of indescribable impatience, enthusiasm, irritation, and fatigue.

## CHAPTER XX.

*Balasse, and the porous earthen Vessels manufactured there—Sudden rising of the Arabs at Demenhur—Defeated—Expedition against the Caves at Kurnu—Tombs of the Kings of Thebes—Immense subterranean Grottoes, and beautiful Paintings and Sculpture within them—Flights of Vultures and Kites, their Rapacity and Dexterity—Sculptured Procession in the Tombs—Discovery of ancient Manuscript in the covering of a Mummy—Porticoes of Medinet-Abu—Retreat of a Jackal—Colossal Statues of Memnon and Osymandias—Further Particulars concerning Mummies and the ancient Egyptian Mode of Sepulture.*

WE arrived next morning early at Nagadi, a rich town peopled with christians ; the coptic bishop with his crozier

in his hand, came to meet us at the head of his believers, and conducted us to a house in which a breakfast had been prepared for the etat-major and all the detachment ; it was doubtless meant in return for our services in delivering the country from the invasions of the Meccans, and in particular for having released the bishop from the captivity in which we found him at the castle of Benhute. We slept that evening at Balasse, a place which has given its name to the earthen jars, with which it supplies not only the whole of Egypt but Syria, and the isles of the Archipelago. They have the property of allowing water to transude through their pores, where by it becomes clear and cool ; they are made at very little expence, and are sold so cheap that they are sometimes used to construct the walls of houses, and the poorest inhabitant may supply himself with them in abundance. Nature gives the material in  
the

the neighbouring desert, which requires no further preparation; it is a fat, fine, soapy and compact marl, which only requires moistening and working in the hands to be perfectly ductile and tenacious, and any vessels that are formed of it, when dried in the shade and half baked in the sun, only require burning for a few hours with a little straw fire, to be completed. The people make rafts of these pots, which have been described by every traveller into Egypt; they are thus carried down the Nile, part of them are sold on the way, and the remainder are embarked at Rosetta and Damietta to be sent abroad. The spongy nature of this earth makes the water transude, whilst the slimy particles suspended in it are attracted to the side of the vessel, and the outer surface being always moistened by the transudation, when there is the least breath of wind to promote eva-  
poration,

poration, the water within the jar becomes as cool as if it were iced. They are sometimes fumigated with benzoin, or perfumed with orange flower or other aromatics, to vary the insipid taste of the water, which, however, when drank from these vases, is the best in the world. I have often been at Ballasse, and have been astonished at the immense cargoes of these jars, which are either piled up on boats, or made into rafts, like the large floats of wood on our rivers, which are borne by the stream, and at the same time carry their owners, who dispose of them to good advantage. The use of these jars appears to be of great antiquity, for I have seen them represented of the same form as they are at present, standing on the same tripods, and employed for the same purpose, in hieroglyphic paintings, and on ancient manuscripts.

the

The next day we arrived in good time at Kench, where we found the Nile fix feet higher than when we were there before.

We learnt that Murad-Bey had quited the oasis, that he had descended, by the road of Siut, to the environs of Miniet, had kept up a correspondence with Lower Egypt, as far as the north of Africa, and had received an emissary from thence who had landed at Derne. This emissary was no other than the angel El-Mahdi, announced and promised in the Koran, and was recognized by an adgi, who was at the head of two hundred Mongrabins. Immediately the standard of the prophet was unfurled, and prodigies were announced; it was given out that the guns, and even the cannon of the French, could not hurt those who followed this sacred banner; a crowd of Arabs joined this first assemblage, who suddenly appeared in the province

vinee of Bahira, and got possession of Demenhur, which was garrisoned only by sixty French. At this first success, the partisans of this new expedition increased, the Bedouins flocked to it from every side, and the crowd became innumerable; like the whirlwinds that traverse the desert, raising in their march pillars of sand and dust, that seem to threaten heaven and earth, but as soon as their base is struck by any object they stop, waver, and presently are lost in the space of the desert. So it was with our enemies, a detachment was sent against them, Demenhur was retaken; fifteen hundred of the revolted were killed, and the rest dispersed; the angel El-Mahdi himself was wounded and escaped with difficulty, the illusion ceased, and both the phantom and the army disappeared.

The news of the return of our army from  
Syria

Syria was now announced. I calculated that as Upper Egypt had been conquered and secured by us, and as Lower Egypt was about to be covered with water, and would thereby for a long time be secure from any descent, Bonaparte would find himself without any operation of great importance on his hands, and would turn his view towards Europe. I had not, however, begun to look that way myself, and as Bonaparte, when he brought me with him, had promised to bring me back again when he returned, the remembrance of this gave me some trouble and impatience.

However, General Beliard had not forgotten the shots which had been fired on us by the inhabitants of Kurnu, and the time for punishing them was now arrived. As soon as he returned to Kench he began to prepare an expedition against them, in order to surprize them, take their flocks, blow up their



their retreat, expel them, and carry off their sheik. This expedition would, of course, require some residence at Thebes—Thebes ! at the mention of which I was agitated by opposite inclinations ; however, this uncertainty soon ceased, and my passion for the arts, which appeared to me in the light of a duty, prevailed. I therefore returned to visit, for the seventh time, this great Diospolis, which I had always seen in such haste, that regret was mingled with the gratification which I received. I hoped this time to increase at least, if not to complete my collection relative to this most important object of curiosity, and to verify the accuracy of my former observations on this metropolis of the ancient world, this focus of light and knowledge, which, during so many ages, enlightened every nation that wished to emerge from barbarism.

When

When we had got as high up as this part of the river, a signal was made to us, but we passed on as if we were bound for Esneh. This feint succeeded ; we then anchored at Luxor, and the next day, before morning, we returned in the same track, but the manœuvre only ended in a mistake, for the officer who commanded persisted in the opinion that we should meet with the inhabitants in a small palm grove to the south of the grottoes, and accordingly our people surrounded and entered it, but only a single unfortunate passenger was found, who had taken up his abode in it for the night ; he was wakened by the noise of our soldiers and endeavoured to escape ; he was armed, and they attacked him ; however, he only received a sabre wound which cut his wrist the poor wretch accused nothing but his ill luck and went his way. I gave him two

piastres, for which, such was his misery, he thought himself my debtor.

The dogs had discovered us, and by the first light of the day we saw our mistake, and perceived the inhabitants flying into the desert, preceded by their sheik on horse-back, and followed by their flocks; a part of the latter were intercepted, some women were stopped, and we began to besiege each tomb. We collected all the combustibles that we could find, and lighted fires before the grottoes, to force out by the smoke the people that were within; we were resisted with stones and javelins; the greater number of these retreats, communicating one with the other, had two entrances; a surprize would have happily terminated our expedition, but it was begun with awkwardness, and led our party to use cruelty; we could only take three hundred cattle, four men, as  
many

many women, and eight children. Those who had fled into the desert were without provisions, and could obtain none from the neighbouring villages, with whom they were at war, whilst those that remained in the grottoes wanted water. We took a position to form a double blockade, and we sprung a mine; it produced but little effect, except to terrify the inhabitants, who now began to parley; it was like making war with the gnomes, and our terms and articles of accommodation were shouted through the vaults in the rocks: we demanded their sheiks, but they would not give them up; and they informed themselves of the state of their prisoners, their wives, children, and cattle, for whom their solicitude seemed to be equal. We permitted them, however, to send a messenger into the desert, and the war was suspended for the present.

I now began my researches, accompanied by some volunteers. I examined the grottoes which we had taken by assault: they were constructed without magnificence, consisting of a regular double gallery supported by pillars, behind which was a row of chambers, often double, and tolerably regular. If we had not observed tombs, and even some remains of mummies, we might be tempted to believe that these were the dwellings of the primitive inhabitants of Egypt; or rather that, after having first served for this purpose, these subterranean caves had become the abode of the dead, and had, at last, been restored by the people of Kurnu to their original destination.

In proportion as the height of these grottoes encreases they become more richly decorated; and I was soon convinced by the magnificence both of the paintings and  
sculptures,

sculptures, and of the subjects which they represented, that I was among the tombs of great men or heroes. Those which are believed to belong to the antient kings (which in my last journey I went to visit three quarters of a league in the desert) are only distinguished from the others by the magnificence of the sarcophagi, and the mysterious solitude of their situation: the others immediately overlook the great buildings in the town. The sculpture in all is incomparably more laboured and higher finished than any that I had seen in the temples, it was like the work of the chisel itself, and I stood in astonishment at the high perfection of the art, and of its singular destiny, to be fixed in places devoted to silence and obscurity. In the working of these galleries beds of a very fine grained calcareous clay have occasionally been crossed; and here the

lines of the hieroglyphics have been cut with a firmness of touch, and a precision, of which marble offers but few examples; the figures have an elegance and correctness of contour, of which I never thought Egyptian sculpture susceptible. Here too I could judge of the style of this people, in subjects which were neither hieroglyphic, nor historical, nor scientific, for these were representations of small scenes taken from nature, in which the stiff profile outlines, so common with the Egyptian artists, were exchanged for supple and natural attitudes, groups of persons were given in perspective, and cut in deeper relief than I should have supposed any thing but metal could have been worked. I thought it necessary to bring back with me some fragments of these bas-reliefs, as a specimen to others of what gave me so much surprise. One cannot help being struck with the little

analogy which the greater number of these subjects have with the spot wherein they are immured ; it requires the presence of mummies to persuade one's-self that these excavations are tombs: I have found here bas-reliefs representing games, such as rope-dancing ; and asses taught to play-tricks and to rear on their hind-legs, which are sculptured with all the nature and simplicity which Bassan has shewn in representing the same animals on the canvas.

The plan of these excavations is not less singular ; there are some which are so vast and complicated, that one would take them for labyrinths, or subterranean temples. Some of the same people with whom we had just been at war, served me as guides, and the clink of money, that universal language, before which all hatred ceases, especially among the Arabs, had procured me



friends with the fugitive inhabitants of Kur-nu. Some of these had come to me privately when I was at a distance from our camp, and attended me with great fidelity, we penetrated together these subterranean labyrinths, which indeed resembled by their mysterious passages and windings, the temples constructed for the trials of the initiated. After passing the apartments, adorned in the elegant style that I have just described, we entered long and gloomy galleries, which wind backwards and forwards in numerous angles, and seem to occupy a great extent of ground; they are melancholy, repulsive and without any decoration; but from time to time open into other chambers covered with hieroglyphics, and branch out into narrow paths that lead to deep perpendicular pits, which we descended by resting our arms against the sides, and fixing our feet into steps that are

cut in the rock. At the bottom of these pits we found other adorned chambers; and lower still, a new series of perpendicular pits and horizontal chambers, and at last ascending a long flight of steps, we arrived at an open place which we found to be on a level with the chambers that we first entered.

It would have required several days to form an idea of the distribution of these subterranean works, and to take plans of such intricate labyrinths; if the magnificence displayed in the houses of the living was at all equal to that of these ultimate habitations, as we have some reason to suppose, from the sumptuous pieces of furniture painted in the tombs of the kings, how much must we regret that no vestige of them remains! What can have become of palaces that contained such opulence! how can they have disappeared! they cannot be buried  
under

under the mud of the Nile, since the quay which is before Luxor shews, that the elevation which the soil has undergone is very inconsiderable. Were they built of unbaked and therefore perishable earth! or did the great men, as well as the priests, inhabit the temples, and the people only huts!

During the whole expedition, we had been followed by a flight of kites and small vultures, which had become as familiar as they were naturally voracious. They fed on what we left behind us, and always rejoined us whenever we halted. In the days of battle, instead of being alarmed by the noise of cannon, they flocked about us from all sides: this time, however, our boat expedition had deceived our feathered acquaintance; but at the first noise of firing, and especially on the explosion of our mine, they made it a signal for collecting around us. We were  
much

much entertained with their address and familiarity; some times we threw down from the steep banks of the river a piece of meat, which they always caught before it touched the water, and now and then they would carry off the rations which the servants were carrying on their heads to the advanced posts. I have seen the kites, whilst our soldiers were cleaning fowls for the table, gently twitch from their hands the entrails and parts which were rejected; the vultures, however, had not the same dexterity, but their impudence equalled their voracity; they fed on the vilest and most corrupted offal that fell in their way, and their nature partook of the infection of their food, for I have frequently attempted, but without success, to endure the stench of the carcasses of these birds, though I flayed them the moment that I had killed them, either with a  
gun

gun or pistol, and whilst they were yet warm.

In the evening, after some negotiation, my guides and myself parted, each satisfied with the other, and with an appointment of meeting again in the morning, which we were both interested to keep with punctuality.

The next day I was conducted to new tombs and galleries, which were less winding, and would serve as very agreeable habitations from their situation, which enjoys day-light, pure and healthful air, and a fine prospect: these were not different from the others in any point of decoration, they had similar ornaments and paintings. The rock, which is of a gravelly nature, is coated with a smooth stucco, on which are painted, in every colour, subjects of funereal processions, much less laboured indeed than the  
bas-

bas-reliefs, but equally interesting, from the subjects which are here represented. I regretted that the part which had been injured prevented me from following the whole order of these ceremonies, but the remains that are still perfect attest their extreme magnificence.

The figures of the gods are here carried by priests upon litters, with banners waving over their heads, and followed by personages bearing golden vases of several forms, calumets, arms, loaves of bread, victuals of different kinds, and coffers of various construction. (See Plate LIV.)\*

I could not distinguish in this procession which was the corpse; perhaps it was enclosed in some sarcophagus, and surmounted by the figures of the gods; the women

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\* Numbered by mistake LXIV.

marched

marched in order, playing on musical instruments; one group of this kind was formed of three fingers accompanying each other, one with the harp, another with a kind of guitar, and the third probably with some wind instrument; but here the figure is too much injured to enable us to determine what it might be.

If I had had time to draw all the meanders which adorn the ceiling, I should have copied all the ornamental lines which appear to so much advantage in Greek architecture, as well as those which form the materials of the rich and elegant decorations, which we term the arabesque.

Beyond these subterranean caves is a monument built of unbaked bricks, the lines of which have something elegant in them. The slope of the walls and the capitals resemble the Egyptian style, but some of the outer ornaments.

ornaments, and the arches in the sur-base, convince one that this is an Arab monument: it is considerable in size, and, by its situation, it commands the whole territory of Thebes.

Several fragments of mummies were brought me: I promised an unlimited reward to any who should procure me one whole and untouched; but the cupidity of the Arabs deprived me of this satisfaction; for they sell at Cairo the resin which they find in the belly and skull of these mummies, and there is no preventing them from committing this violence to them; and besides, the fear of selling one that might contain some treasures (though they have never found any in these antiquities) makes them always break the outer wooden covering, and tear that of painted cloth, which wraps round the whole body, wherever  
much



much pains have been taken in the embalming. The reader may judge how delightful this day was to me, in which I discovered so many new objects of curiosity, and I had the additional satisfaction of resuming my old diplomatic employment, becoming a man of trust, the intermede of mutual good offices, and the guardian of the women and children. I took care not to mention that the women had never been so happy nor so well treated as when in our custody: I insisted on the delivery of the sheiks to us; I represented to the inhabitants the appetites of our soldiers, and consequently the danger which their flocks run by their long resistance; but I must confess I was not in great haste to conclude the business, for I temporised, I delayed till the morrow, not being willing to bring my negociations to too hasty a conclusion, nor to cut short my researches.

I had discovered, in climbing the mountains, that the tombs of the kings were very near the Memnonium : I was strongly tempted to return thither, and my guides pressed me to do so ; but I was apprehensive of falling in with the fugitives that we had dispersed, and of becoming, in my turn, a hostage, or exchange against the sheep.

The third day I went to Medinet-Abu, and revisited this vast edifice with new admiration. Being no longer harassed by the hasty march of an army, I could examine at leisure this immense group of buildings. I had already remarked, that in the second portico catholicism had there fabricated a church, of which no other remains were left than a sur-base of the recess of the choir, and the columns of the nave ; but I discovered from the testimony of a number of little doors, decorated with flowered crosses, that

the body of the edifice, which was two hundred feet long, had to all appearance served as a convent for some orders of monks of the earlier ages of christianity. In the portico, where the church had been situated, I had time to observe, that the sculptures on the inner wall represented the exploits and the triumph of some hero, perhaps Sesostris, who had carried his arms into foreign countries, and had obtained victories in India, as all these bas-reliefs seem to point out. Here I remarked the figure of a hero alone pursuing a whole army, who are flying from before him, and, to escape from his blows, throwing themselves into some river, perhaps the Indus. This hero, who is mounted on a small chariot, in which there is only room for himself, drives two horses, holding the reins on a level with his girdle: bucklers and heaps of arms are hung all about him, and  
around

around his car; his stature is gigantic, and he holds an immense bow, from which he is shooting arrows upon a bearded and long-haired enemy, who have not the least resemblance with the known forms of Egyptian heads. Further on, he is represented sitting on the back of his car, the horses of which are held by pages, and one person is counting out before him the hands cut off from the enemy killed in battle, whilst another is inscribing the number, and a third appears to be proclaiming the sum. Some travellers have seen a second heap of mutilations of another kind, which shew, that the hero has not been fighting against Amazons; but the figure of these mutilations did not strike me, and I have accordingly not represented them. Prisoners are also brought to him, confined in different ways; they are all clothed with flowing and striped robes, their

hair is long and matted, and tables of hieroglyphics follow, fifty feet in diameter, which doubtless explain the meaning of the figures that precede them. Returning to the left by another side of these galleries, a long bas-relief is seen, that represents, in two lines, a triumphal march: it is probably the same hero returning from his conquests; some foldiers covered with armour prove that the triumph is military, though a little further on nothing is to be seen but priests, or persons of the class of the initiated, without arms, and with long and transparent tunics: the arms of the hero are covered with these garments; he is borne on the shoulders of men, on a palanquin, with all the attendants of a divinity; before and behind him march priests, bearing palm-branches and calumets, and incense is presented to him. He arrives in this state at the temple of the tutelar deity

of

of Thebes, whom I have already described, and offers to the god a sacrifice, in which he officiates as priest; the march continues, and the god is borne by twenty-four priests; the bull Apis, with the attributes of divinity, marches before the hero, and a long train of personages follow, holding each a banner, on the greater number of which are the representations of different deities. When arrived at the altar, a child appears with his hands tied behind his back, who is about to be immolated before the conqueror, who has stopped to receive this horrible sacrifice, or to assist at this execrable holocaust: beside them stands a priest, who is breaking the stem of a flower, and birds, who are flying away, emblems of the separation of the soul from the body. The account which Longus and Apuleius, in their romances of Theagènes and the Golden Ass, have transmitted to us

of human sacrifices among the Egyptians, is therefore not a fable, and these polished people still retained some resemblance to barbarians. Next the hero himself makes a sacrifice to the god Apis, of a sheaf of wheat; a protecting genius accompanies him throughout; he changes his dress in the different parts of the ceremony, which perhaps marks his various dignities or degrees of initiation, but the same physiognomy is constantly preserved, which shews, that it is a portrait; his air is noble, august, and mild. In one picture he is holding nine persons, confined by the same chain. Are these the passions personified? or, do they represent nine conquered nations? Incense is offered to him in honour of these victories; a priest writes his annals, and consigns them to sacred memorial.

It is therefore proved, that the ancient  
Egyptians

Egyptians had written books; the famous Totli was then a book, and not inscribed tablets sculptured on walls, as has been often supposed. I could not help flattering myself, that I was the first to make so important a discovery; but I was much more delighted, when, some hours after, I was assured of the proof of my discovery, by the possession of a manuscript itself, which I found in the hand of a fine mummy, that was brought me: the reader should be a traveller, an enquirer, and an amateur, to sympathize with my rapture on this occasion: When it was brought me, I felt that I turned pale with anxiety; I was going to express my indignation at those who had violated the integrity of this mummy, when I perceived in its right hand, and resting on the left arm, a roll of papyrus, on which was a manuscript, that I should perhaps have never seen with-



out this violation. I then bleſſed the avarice of the Arabs, and my good fortune, which had put me in poſſeſſion of ſuch a treasure, which I hardly dared to touch for fear of injuring this ſacred manuſcript, the oldeſt of all the books in the known world. I could not venture to entruſt it out of my ſight, and all the cotton of my bed was devoted to wrapping it up with the utmoſt care. What could be its contents? Was it the hiſtory of this perſonage, the remarkable events of his life? was the period aſcertained by the date of the ſovereign under whom he lived? or did this precious roll contain maxims, prayers, or the hiſtory of ſome diſcovery? I regretted not being able to draw every thing that I had ſeen during the whole of this intereſting day; but, however, I had ample reaſon to be ſatiſfied, for what other traveller had ſeen ſo many new objects? who, beſides myſelf,  
5 had

had been able to draw them on the very spot ?

However, our negotiation advanced faster than I wished; the sheiks had been delivered up, but happily for me the *miri* was not yet paid. The officer who commanded our party had the goodness to consult me, and I confess that I did not deal quite openly with him, for my own interest dictated my answer ; but after all, there was no great harm done, that a hundred men who were not wanted at Kenh, should stay two or three days longer than necessary at Thebes ; I was going to quit Egypt for ever, and the military operations had so often and so imperiously opposed my own pursuits, that I took this opportunity to revenge myself a little for my frequent disappointments. I therefore told our captain that such a delicate situation required the utmost circumspection. On this a courier  
was

was sent, whose journey would give me four days secure : during this time, however, more pressing orders arrived, and we thought of sending to bring back all the fugitive inhabitants of Kurnu, wherever they might be concealed. On this I joined a detachment, who were going to make a circuit round this district, hoping to be able to make some further discoveries in a country which was so rich to the artist and amateur. In our way we learnt that the fugitives were at Harminta : I knew this place well enough, and it would have taken me a walk of a league and a half out, and as much back again, in a scorching sun, to little purpose ; therefore as three of our soldiers were without shoes, I proposed to our leader to keep them with me, and to go to Medinet-Abu, opposite to which we then were. Happily for me, the officer did not calculate on the insufficiency of so weak an escort,

escort,

cicort, and we went all four well satisfied to pass the day in the shade of the porticoes of Medinet. The inhabitants, who recollected me by some little gifts that I made them, instead of resisting us by arms, brought us fresh water, bread, ripe dates, and grapes, and I had leisure to draw every thing which I had only had a glance at the evening before. I took candles with me, which gave me an opportunity of penetrating into the darkest places, and those which I could not see in my former visits to this spot. I here found three small chambers covered with bas-reliefs, which had always been dark; at the bottom of the third was a kind of stone buffet, the hinges of which were still remaining, and this was all that was particular in this small adorned apartment, that was the innermost of three, and closed by three doors as strong as walls, which would make  
one

one expect to find some curious treasure. We also went into a small neighbouring temple, where we met with a little adventure: by the side of the sanctuary was a small room, occupied almost entirely by a monolithic temple of granite, which was thrown down; we were going to examine it, when all at once a pretty large beast jumped out against the face of him that was holding the light, and gave him a deep scratch; I had just time to cover my head with my hands, and to stoop my shoulders, on which I received the first spring of the animal, who with the next threw me down, by rushing between my legs; he also overthrew my two companions, who were hastening to the door, and thus in a moment he defeated us all. We came out laughing at our alarm, without being able exactly to make out what beast it was that had caused it, but probably  
it

it was a jackal, that had chosen this place for a retreat, in which he had been disturbed for the first time of his life.

In my research I entered a hole that had been dug under the foundations of the part which appeared to me the most ancient of all; and yet even here, at the base of one of the principal pillars of the edifice, I discovered foundation stones, on which were sculptured numerous hieroglyphics, as finely executed as those that decorated the outer part of the building. From this circumstance, how great must we suppose the antiquity to be of edifices so decorated? and how many preceding ages of civilization would it require to be able to erect such buildings? How many ages, again, before these would have fallen into ruins, and served as materials for the foundation of other temples, which themselves have existed for so many centuries?

The

The annals of this wonderful country are mysterious, obscure, and infinite.

At the north of these temples we found the ruins of two figures of granite, overthrown and broken. They might have been about thirty-six feet in height: their attitude was the usual one, of the right foot advanced, and the arms hanging down beside the body; and they doubtless adorned the gate of some large edifices, the ruins of which are now buried under the soil. I then went to the two colossi, supposed to be those of Memnon, and took an accurate drawing of their actual state of preservation. These two pieces of art, which are without grace, expression, or action, have nothing which seduces the judgment; but their proportions are faultless, and this simplicity of attitude, and want of decided expression, has something of majesty and seriousness, which cannot fail to

2

strike

strike the beholder. If the limbs of these figures had been distorted in order to express some violent passion, the harmony of their outline would have been lost, and they would be less conspicuous at the distance at which they begin to strike the eye, and produce their effect on the mind of the spectator, for they may be distinguished as far as four leagues off. To pronounce upon the character of these statues, it is necessary to have seen them at several intervals, and to have long reflected on them; and after this it often happens, that what is at first considered as the work of the infancy of art, becomes assigned to its maturer age. If the group of the Laocœon, which speaks to the soul as well as to the eyes, were executed in a proportion of sixty feet, it would lose all its beauty, and would not present so striking a mass of workmanship as this; in short, if these



these statues were more agreeable, they would be less beautiful, as they would then cease to be (what they now are) eminently monumental, a character which should belong peculiarly to that out-door sculpture, which is intended to harmonize with architecture, a style of sculpture which the Egyptians have carried to the highest pitch of perfection.

I have no hesitation in appealing for the truth of this system, to the happy result which has always attended the use of this severe style by the moderns, and the partiality which all the artists in our Egyptian expedition have acquired for the grave and simple, a partiality which is a most decisive proof that its beauty is not merely an idea.

I again examined the block of granite, which lies between these two statues, and I am still more convinced that it is the ruins of the famous colossal statue of Osymandias,  
who,

who, on the inscription, braved both the ravages of time and the pride of men; and that the two figures which are left standing, are those of his wife and daughter. I am likewise persuaded, that in a much later period, travellers have chosen to suppose one of the latter statues to be that of Memnon, that they might not be supposed to have come away from Egypt without seeing it, and according to the usual progress of enthusiasm, that they have fancied they heard the sound which it was famed for uttering at the rising of the sun.

Some of my friends from Kurnu had now joined me; I calculated that our party who had gone to Hermontis could not return till late. We therefore again began to search the tombs, always in the hopes of finding some which had not been ransacked, that I might light upon an unrisled mummy, and

find out the manner in which they were laid within the tombs, which the inhabitants had always obstinately concealed from us, as the situation of their village had given them almost an exclusive trade in this singular article of commerce. After many painful and fruitless researches, we at last arrived at a hole before which were scattered numerous fragments of mummies: the opening was narrow, we looked at each other, to learn if there was any risk in going down; my companions were curious, and we determined that one of the volunteers, with my servant, should stay without to secure our guides, and prevent them either from going away or advancing to us. We then struck a light and entered the narrow passage; we were at first obliged to grope on our hands and knees, and in a minute's time one of our people cried out that he was nearly stifled; we sent him

him to the door to replace the centinel, and to send the latter to us taking his light: having crawled along nearly a hundred paces over a heap of dead and half decayed bodies, the vault became loftier, more spacious, and decorated with a considerable degree of care. We now found that this tomb had already been searched, that those who had first entered it not having torches, had used bushes to give them light, and that these had set fire first to the linen and afterwards to the resin of the mummies, which had caused such a combustion as to split some of the stones, melt the gums and resins, and blacken all the sides of the cave. We could observe, however, that this vault had been intended for the burial place of two considerable persons, whose figures were sculptured in embossment, seven feet in height, holding each other by the hand. Above their heads was

a bas-relief, representing two dogs in a leash lying on the altar; and kneeling, two figures had the appearance of worshipping, which makes it probable that two friends were buried here, who were unwilling to part even in death. Besides this, there were lateral chambers, unornamented, and fitted with corpses that had been embalmed with more or less care; shewing that though the tombs had been constructed and decorated by persons of consequence, they received not only the corpses of the founders, but of their children, friends, relations, and perhaps all the servants of their house. Several bodies swathed up, but without any coffin, were lying on the ground, and there were as many of these as could be laid in a regular order. I here found the reason why so many small figures of baked earth, holding in one hand a whip, and in the other a bent staff, were  
.. constantly

constantly found near these tombs; for the religious enthusiasm of the Egyptians went so far as to lay these rows of corpses upon beds formed entirely of these little images, a handful of which I put in my pocket. From a number of bodies which were not swathed up, I could perceive that circumcision was a constant custom among them, that depilation was not practised among the women, that their hair was long and flexible, and the character of the head was in a fine style. I brought away with me the head of an old woman, which was as striking as that of the sybils of Michael Angelo, and indeed a good deal resembled them. We then descended with some inconvenience into several deep pits, where we found more mummies, and large long pots of baked earth, with covers representing human heads; they contained nothing but some kind of resin. I could have

willingly taken several drawings here, but I was too much confined, we wanted air, our candle would hardly give any light, and especially it began to grow very late, and patrols had been sent out to seek for us ; the general had been beat, and signal guns fired ; in short, our friends began to reckon us of the number of those whose habitations we were visiting, when one of our sentinels came to give us the alarm. At our return we were reprimanded like truant school-boys, and indeed we had been guilty of many imprudences ; but I was so highly contented with the booty that I had acquired during this day, that I remained in this pleasing state of mind till I learnt that our commanding officer, without any longer consulting me, had taken upon him to quit the left bank and to go to Luxor, there to wait further orders.

He

He was afterwards blamed for having quitted his first position, but certainly no one was so much disposed to grumble at it as myself, as it tore me away from a place where I was very well off in every respect, living in perfect harmony with the inhabitants, by whom I should have remained quite unmolested, had the war continued even a month longer. Luxor was only magnificent and picturesque; however, during the three days that I remained there, I took the view, Plate XXV, and made the plan, Plate XXIV, as well as I could, across the houses of the inhabitants, and among people who were constantly suspicious of our disturbing the obscure retreat which they had chosen for their women.

During my stay at Luxor I met with some fine medals of Augustus, Adrian, and Trajan, with a crocodile on the reverse,



struck in Egypt in fine bronze with Greek inscriptions, and a great number of medals of Constantine. I also found in the court of a private house a granite torso, of larger proportion than natural, representing the two signs of Leo and Virgo; I bought it and embarked it on board our boats.

As I was preparing to go on to Karnac, our detachment received orders to repair to several villages, where I found no particular object to interest me, and I now quitted forever the great Diospolis.

## CHAPTER XXI.

*Embark at Keneh for Cairo—Waterfowl on the Nile—Panopolis—Quarries of Monfalut—Ruins of Antinöc—Murad-Bey attempts to penetrate into Lower Egypt—Repulsed—Monastery of the Chain—Pyramids of Saccara—Arrive at Cairo—A Turkish Fleet appears before Aboukir, and disembarks an Army—Battle of Aboukir—The Author arrives at Alexandria—Embarks for Europe with Bonaparte—Arrives at Frejus.*

RETURNED with a few sick soldiers to Keneh, and on my arrival there found two barks ready to sail for Cairo, and only waiting for my coming on board. For the last nine months my thoughts had been wholly occupied in the collection of interesting objects,

jects, so that I was entirely ignorant of my situation and future resources : I had shrunk from no dangers in satisfying my curiosity, and the apprehension of being obliged to quit Upper Egypt, without having seen all that was best worthy of remark there, would have induced me, without reluctance, to go through still greater perils. Circumstances arising from the unsettled state of the country, and the necessary subservience of my own particular designs to the military operations, had in many instances prevented me from taking more than a hasty glimpse of objects that would have amply recompensed a longer stay ; but even if my researches shall have no other effect than abridging the future labours of those who may succeed me in a time of greater tranquillity, I shall rejoice that my zeal has been thus far at least serviceable to the arts. It was not without  
much

much regret, that I took leave of all those whose fortune I had partaken of so immediately, during the whole expedition, especially of General Beliard, whose equanimity had rendered me peculiarly happy in his friendship: since our meeting at Zaoych, we had quitted each other only two days for the expedition to Etfu, and eight days employed in my last visit to Thebes; in both of which excursions, not a day passed without my regretting his absence, and anticipating the pleasure of our meeting again.

On the fifth of July we set sail down the river. I saw Dendera and the Thebais gradually lessening to the view: that sanctuary which I had so often despaired of being able to penetrate, and which I had had the satisfaction of traversing so many times in every direction, so that at length it became that particular country of the world with which

I was

I was most minutely acquainted; the trees, the rocky eminences, the canals, the smallest monuments, every thing had become so deeply imprinted in my memory, that I was able to recognise and name each object within sight, and their several distances from each other.

We found the Nile more fully peopled than ever with all sorts of water-fowl: the pelicans had inhabited it for a month past; storks, Numidian cranes, several species of wild ducks, curlews and herons, enlivened all the islands that the river had not yet covered, and we saw large crocodiles even below Girgeh: in thirty-eight hours we had reached this town, which was already quite habituated to our government. Here we passed a day in laying in provisions and waiting for a wind; it becomes favourable, and in two hours we reached Minchich, the ancient Ptolemais.

Ptolemais. The only remains of this large Greek city is a quay, of which I have already spoken, in but an indifferent state of preservation, though of a better construction than the Egyptian works of this kind: on the ruins is built a large village, inhabited chiefly by Christians.

Three miles lower down on the right bank of the river, are the remains of Chemmis or Panopolis, now called Achmin: there still is to be seen, as I am informed, a building buried up to the very roof, which, no doubt, is the temple formerly dedicated to Pan, and consecrated to prostitution; a number of almebs and women of the town still subsist here, as at Metubis, if not under the special protection, yet at least acknowledged and tolerated by the government: I was told that on a particular day in every week they assembled in a mosque near the tomb of the  
sheik.

theik Harridi, where, mingling sacred with profane, they commit all kinds of indecencies.

Achmin is large and well situated on a tongue of land projecting into the Nile, and shouldered up by the chain of the Mokatam mountains, which, bending round in this place, forms a deep and difficult pass.

We passed the night before Antiopolis, which still retains a lofty portico, though much defaced, and on the tenth,\* at three in the afternoon, arrived at the port of Siut:

\* The chronology of the author is occasionally very incorrect. He embarked on the 16th of Messidor (July 5) and appears to have been no more than four or five days in reaching Siut, but the tenth of next month, Thermidor, corresponds with the 29th of July: the true date of his arrival is, no doubt, the tenth of July, and the confusion probably originates from the author's having in his notes used the old calendar, and carelessly altering it for the republican one in the printed work.—TRANSLATOR.

General Defaix not being there, we only stopped to renew our provisions, and then glided swiftly away before those objects that had formerly detained us so long.

In the evening we anchored before Monfalut, and at day break found ourselves under the Mokatam, whose abrupt base is washed by the Nile: there were formerly quarries worked here, the grottoes of which still remain; they resemble those of Siut, and seem to have served as tombs to the ancient Egyptians, and as places of retreat to the first solitaries. From below Girgeh the climate alters very sensibly: the sun asserts his empire as long as he is present; but, when he has quitted the horizon, his place is no more supplied by that drying, unmitigated heat that exhausts the narrow valley of the Thebais.

Beyond Malui are seen, on the right bank,

near



near the village of Shek-Abade, the ruins of Antinöe, built by Hadrian, in honour of his favourite Antinous, who sacrificed his own life in Egypt to save that of his sovereign. It is unfortunate that such sublime heroism should be found in alliance with infamous morals, so as to authorise a great man, under the sacred title of gratitude, to publish his regrets, which have been long ago consigned by nature to mystery and shame. It is not easy to imagine what could have decided the choice of a situation for the town of Antinöe, at the foot of the melancholy Mokatam, in a strait between two deserts, except that Besa, a more ancient town than Antinöe, and upon the ruins of which this latter had been built, was the place where the emperor was stopped by the disorder that menaced his life; and the priests of this city, at that

2

time

time in high repute, declared, upon being consulted, that the patient would die, except some one devoted himself in his place.

By the side of the river appears one of the city gates, resembling a triumphal arch. It is decorated with eight corinthian pillars, between which are three arches springing from a buttress, ornamented with pilasters: this group of ruins is the most considerable of all that now remains of Antinöe. From this point there seems to have been a street passing in a straight line across the town to the opposite gate: both sides of this street appear to have been adorned with a colonnade of doric pillars, under which one might walk in the shade. There are still visible some of the shafts, and a few capitals, very much worn, on account of the friable nature of the limestone used in their construction. The houses were built of brick. The cir-

exit of Antinöe was very great, if the ruins of Besa, by being mixed with its own, have not increased its extent. Being desirous of obtaining a view of the whole of these ruins, we ascended a little hill, and soon perceived the inhabitants of the modern village assembling behind an opposite eminence: scarcely had we come over against them, than, supposing our intentions to be hostile, they called out for assistance, and threw dust into the air in token of defiance. We were only six in all, and I was unfortunately unarmed; we were obliged to make a movement, in order to prevent them from cutting off our retreat; this movement appeared to them another act of hostility; the alarm spread, and they began firing upon us. As our business was not to make war upon them, I took a hasty survey of the ruins before us, without seeing any parts that would group so as to furnish  
a picturesque

picturesque drawing. I only regretted the want of an opportunity to trace out the plan of a city, built in the mature age of architecture, by the orders, and under the immediate inspection of a prince, the munificent patron of the fine arts, and the most powerful monarch in the world : it must, however, be confessed, after having seen Latopolis, Apollinopolis, and Tentyra, and the other glories of Egyptian architecture, that the ruins of Antinöe appear mean and paltry.

We retired to our barks, whence I made a slight sketch of such of the ruins of Antinöe as could be seen from the water ; we then proceeded to Meinet, and till this place the right bank of the Nile is almost wholly destitute of cultivation. My heart beat as I approached the town, where I expected to find Defaix, to shew him my labours and my treasures, and to enjoy them again myself,

self, by making him enjoy them also : but I was destined to see no more my gallant and respectable friend : we were informed that he was still in pursuit of the indefatigable Murad-Bey. Calm amidst all his misfortunes, this Egyptian Fabius, knowing well how to ally a patient courage with all the resources of active policy, had calculated his means, and knew how to appreciate justly their effects, amidst the various occurrences of a disastrous war : although he had to oppose at the same time a foreign enemy, and all the rival pretensions of his jealous equals, he continued to preserve a firm authority over his party, by taking his full share of the privations brought upon them by their rapid marches, and their defeats ; he was become their only rallying point, the ruler of their destiny, and all their movements, and commanded them as absolutely as in the time of his greatest prosperity.

prosperity. By long experience he had learnt the great art of accommodating himself to the times, nor did he chuse by a vain bravado to put all to hazard: he knew that the weaker party ought to make this use of their misfortunes, and fight only with the scythe of time, and when no longer able to command events, that true skill consists in so far yielding to them as hence to derive the means of carrying on a more active opposition. By this fertility in resources Murad-Bey shewed himself an adversary worthy of Dafaix, nor can it be decided whether the ingenious and reiterated attacks of the one, or the circum-spect resistance of the other, are the most to be admired.

We learnt, that in consequence of intelligence transmitted by his spies from Lower Egypt, Murad had put in motion his whole remaining force of Mamelukes and Arabs,

that he had traversed the Faium, and penetrated as far as the desert of the pyramids, for the purpose of making a diversion in case of a descent on the coast. The several corps of generals Friand, Bayer, and Jayomeck, after capturing some camels and killing a few of his Mamelukes, had obliged him to return by the way of Meniet, where Desaix had taken up the pursuit, and was chasing him from the positions in which he had hoped to establish himself. We were warned of the possibility of meeting a few leagues below with a light squadron of armed barks that accompanied his movements; in consequence of which intelligence we waited till night, and then passed by without seeing, or being seen by them.

At day-break we found ourselves before the monastery of the Chain, situated on a peak of the Mokatam mountains: the monks  
who

who inhabit it swim into the stream to request alms of the boats that pass by; they are also said to practise piracy, when it can be done to profit, and without danger: from long habit they seem to have acquired all the agility in the water of amphibious animals, advancing against the full force of the stream like fishes. Besides being exposed alternately to the inclemency of three elements: they are in a manner destitute of the fourth; an immense desert cuts them off from all cultivation, and the blast that has swept across it, loaden with disease, howls around their desolate retreat: they are burnt up by the rays of a vertical sun, unremittingly darted on their dry and barren rocks; and it is with difficulty, and by swimming, that they can obtain a few occasional alms. It is called the Monastery of the Chain, because they can only procure supplies of water and other



necessaries, by means of a long chain attached to a windlass that they let down to the river. It appeared by the different groups of buildings, and of monks that we saw on the rock, that the monastery is of considerable extent, and well peopled. Its inhabitants have a perfect resemblance to the solitaries whom they have succeeded, and the interior of the edifice is probably not materially different from the convents of St. Antony, of Mount Kolzim, and the Natron Lakes. I made a sketch of this wild situation. (Plate XXXVII. Fig. 1.) Half a league lower down, the mountains retire from the river, the banks are flat and well cultivated, and the appearance of clouds announces our approach to the sea, and to a more temperate climate.

We spent the night near Abu-Siefen, a coptic monastery, the first position beyond Cairo, where our troops were lodged, and  
fortified

fortified themselves after the battle of the pyramids.

I again passed by the pyramids of Saccara, before that immense number of monuments which decorated the field of death, the ne-cropolis of Memphis, and bounded that city on the south, as the pyramids of Gizeh did on the north. We might still be seeking in vain the site of that superb city, which succeeded in metropolitan dignity to Thebes, and even eclipsed its grandeur, if these sumptuous tombs did not attest its existence, and ascertain indubitably the extent of ground that it occupied. All the discussions published on this subject, and which render its situation uncertain, have been written by learned men, who never visited Egypt, and were therefore incapable of judging how scrupulously exact are the descriptions of it given by Herodotus and Strabo. If this discussion

cussion is not yet entirely put an end to, it is that from the time of our arrival in Egypt, however near these pyramids are to Cairo, it has been always difficult to pass any length of time there, on account of the Arabs, who have continued to retain possession of the vicinity, as their imprescriptible property.

At day-break we found ourselves between Alter-Anabi and Gîsa, opposite Roda, with Cairo and Bulac on our right, forming a rich combination of verdure, finely contrasted with the bare and wild appearance of the two ridges that terminate the horizon. I should have been glad to make a drawing of a view that shews, in so striking a manner, the relative situation of all these places; but I was with fellow travellers who would sooner have granted me any other favour than that of delaying our arrival for a few minutes. This little voyage fully persuaded me that it is a  
bad

bad way to travel by water; the high banks intercept all view of the country, and the fear of losing the wind, or having it contrary, either change or destroy all one's plans; you are hurried by places where you wish to stop, and delayed where there is nothing worth examination: unsatisfactory, however, as this method of travelling is to those who wish to make observations or drawings, to accompany the suite of a military expedition is infinitely worse: soldiers, ever active and restless, are constantly wishing to be upon the march, and when out, to reach as soon as possible the end of their journey, even when there is no enemy to drive them out of the place where they are, or to tempt them by a pursuit to shift their quarters.

As I was the first member of the Institute who had arrived from Upper Egypt, my associates got around me and overwhelmed  
me

me with questions : my first pleasure was to find myself thus the object of their eager curiosity, and to profit by the observations that they made: I proposed to methodise my journal under their inspection, and then to ask questions of them in return: events, however, disposed otherwise of me. Murad-Bey, by means of his spies, had assembled some Arab hordes not far from the Natron lakes, in the valley of Bahr-belameh, where he had promised to meet them: General Murat, however, had been detached against the Arabs, and had prevented the intended junction: the commander in chief had taken a station at the pyramids, in order to place Murad-Bey between Desaix and himself, when he learnt that a Turkish fleet of two hundred sail had appeared off Aboukir. Bonaparte immediately quits the pyramids, returns to Gizéh, forms his plans, gives his orders,

ders, and having made the requisite provisions, marches by Rhamanieh, and takes a position at Birket, half way between Alexandria and Aboukir. While the different corps are collecting together, he goes to Alexandria, puts it in a state of defence, gives instructions how to prepare for any event, sends orders to the army to march against the enemy, and rejoins it himself at day-break, on the 26th of July.

The Turks had effected their descent at Aboukir, and got possession of the entrenchments thrown up in front of the castle, the garrison of which also they had put to the sword: a thousand Turks, with two pieces of artillery, had posted themselves on a little hill to the right, two thousand more were entrenched on a hillock to the left, at the post of the wells; a third corps was stationed before the suburbs; the main body occupied the

the entrenchments, flanked by a formidable artillery, and the rest of the front was inter-  
sected by trenches, carried on each side to the sea shore. The reserve, with the etat-major of the bashaw, was drawn up on the ground between the entrenchments and the castle, into which was thrown a strong garrison.

Orders were given to attack the first advanced post, which was forced by the demi-brigades, under the command of General DeStaing, the cavalry cut off the enemy's retreat, who were partly sabred and partly driven into the sea, where they were drowned. Bonaparte, feeling the importance of de-  
priving the enemy of the wells, ordered the attack of the entrenched camp by which they were covered; this did not hold out long, and the fugitives being, in like manner, intercepted by the cavalry, shared the same fate as the former post: the troops, being formed  
in

in column, were led to the attack of the body stationed before the suburbs: it resisted for a moment, but soon retired under shelter of the houses: here, protected by the walls and narrow streets, it continued for some time longer to maintain the combat, but being charged with vigour, notwithstanding its advantageous situation, it was obliged to fall back upon the entrenchments, where the artillery and musquetry from the ramparts checked the pursuers: we rallied in the suburb, and after a few minutes, commenced at the same time a furious attack on the whole extent of the trenches, from right to left.

The infantry, under General Fugiere, performed prodigies of valour, while ~~the~~ cavalry repeatedly charged, ~~exposed to the cross fire~~ from the batteries and gunboats. Adjutant-General Le Turcq, at the head of ~~his~~ com-  
panies,



panies, endeavoured to force his way across the ditches, but was entangled in them and perished. The enemy, by sallying repeatedly in force, recovered the ground, which a handful of our soldiers, by their desperate intrepidity, had just taken possession of; the slaughter was mutual, and the event yet fluctuated in uncertainty.

There is in almost all battles a period, when, after an equal struggle, both parties become sensible of the inefficacy of their means and the inutility of their efforts, when the waste of strength and the sentiment of self-preservation inspire both sides with a wish to retreat: this is the critical moment, which the man of superior genius knows so well how to turn to his advantage, by bringing forward all his reserved strength and deciding the victory. The corps of reserve, under General received orders to charge.

At

At the moment when the Turkish troops had made a fortie, to cut off the heads of those who were left on the field of battle, the daring Murat, after encouraging his soldiers, leads them on to a new charge; with equal velocity and intrepidity he forces his way through all the works of the enemy, turns their flank, and cuts off the retreat: this bold movement again animates the action, which soon becomes general; the enemy are attacked on all points, and at every point are forced: the works are carried, the rout is complete; all who are not slain are made prisoners; the cavalry charge the fugitives even into the sea, where they had thrown themselves, in the vain hope of reaching their fleet by swimming. The whole force of the Turks was, twenty thousand; six thousand were made prisoners, four thousand were left on the field, all the rest were drowned. Never was a

battle more imperiously necessary, never was a victory more complete: thus did Bonaparte perform his promise to the gallant veterans whom he led back from Syria; thus triumphantly did he conclude his splendid career in Egypt. Inspired, no doubt, by his own good genius, or by that of France, he felt that the republic and all Europe demanded his return, to achievements equally brilliant with these, and still more extensively useful.

On his return to Cairo, Bonaparte examined attentively all the drawings that I had brought back, and satisfied that the object of my mission had been accomplished, invited me to go to Alexandria, and carry thither the trophies of Aboukir. General Berthier, whose kindness I had experienced on all occasions, allowed me the company and assistance of my nephew on my return, in the same handsome manner as Dufalga  
had

had resigned him to me when first entering upon the expedition: it was only a few days since I had quitted Thebes, and I seemed already within sight of Paris; my departure, which I had contemplated only obscurely, and at a distance, was fixed for the morrow; what at first I thought a dream, proved to be a reality, and I found myself borne rapidly along in the very track of my most anxious wishes: still, however, a feeling which I know not how to describe, made me regret my departure from Cairo, a town which I had inhabited only by short intervals, and which I never had quitted without pain. I now found how naturally and imperceptibly an attachment steals on to the sweet and even enjoyment of a delicious temperature, which without the aid of other pleasures, inspires a continually active sensation of happy existence. This simple and daily renewed con-

sciousness of delight, is the reason why it so frequently happens that Europeans, intending a stay of only a few months at Cairo, suffer themselves to grow old there, without being able to prevail upon themselves to depart.

In this surprising expedition it was my fate, both going and returning, to be one of the van: in two days I embarked in a small armed vessel, that was waiting for us at Bulac, and in our passage downwards I took a drawing of the place where the Nile divides to form the Delta. (See Plate XXXVII. Fig. 2.) On the third day from our departure, I found myself at Rhamanieh; we set out hence on the morrow, accompanied by a detachment of dromedaries and fifty men, for Demenhur, from which place, following the canal of Alexandria, after traversing the province of Garbieh, we arrived at Birket, where

we halted for the night. The next day we breakfasted at the well of Behder, and dined at Alexandria.

On my arrival here, the first things that struck my attention were two of our frigates ready for sea, lying at single anchor off the new port; not a single English cruizer was in sight, and I began to believe in prodigies. Generals Lafnes, Murat, and Marmont, were agitated with anxiety; we listened without saying a word; were unable to occupy our attention with any thing; were constantly crowding to the same window; scrutinizing the sea, and watching with suspicion the movements of the smallest boat; at length, at one in the morning, General Menou came to inform us that Bonaparte was waiting for us on the beach. An hour after we had cleared the port, and at day-break we got under weigh with a north-east wind; which,

continuing to blow from this quarter for two days, carried us out of the track of the English cruizers. In order more certainly to avoid falling in with an enemy, we coasted along the arid shores of the ancient Cyrene, struggling against the currents that set into the gulf, which remains even at present unexplored, on account of its dangerous navigation; nor was it without much difficulty in this season of light and variable breezes, that we were able to double the Capes of Derne and Doira: in this latitude we were again befriended by an easterly wind, that carried us across the gulf of Cidre; then doubling Cape Bon, we found ourselves at last opposite to the friendly ports of Europe. During the whole of this tedious coasting, we had not descried a single sail, and well convinced that we were under the guidance of no mean star, we indulged our joy in security.

curity. Bonaparte, as an unconcerned passenger, busied himself with geometry and chemistry, or unbent his mind by sharing in our mirth.

We passed before the gulph of Carthage, the harbour of Biserta, and came in sight of Lampedusa, inhabited by a man who breeds a few sheep and poultry; hermit and santon at the same time, he receives with equal complacence all who touch at his little domain, the catholics in a chapel, the mussulmans in a mosque.

On the next day we saw, at the distance of a league, the overhanging rock of la Pantellerie; soon after, we discovered the high mountains of Sardinia, and the road of Bonifacio, another station where we might have expected to meet with an enemy; but here, as before, we saw nothing in the wide horizon to endanger our security; we carried



with us Cæsar and his fortune. Corfica at length offered us the first sight of a friendly shore, and a brisk wind brought us to Aiacio, where we sent in a boat to gain the latest intelligence concerning France, and to enquire whether there were any hostile squadrons on our coasts. While we were lying to for the boat, a sudden squall obliged us to come to anchor in the gulph, in the native country of Bonaparte. He was thought to have been lost, when chance thus brought him home: nothing could be more touching than the reception that he experienced; the batteries saluted on all sides; the whole population rushed to the boats and surrounded our frigates; the public enthusiasm had even triumphed over the fear of contagion, and the vessels were immediately boarded by crowds, crying out to Bonaparte: “ It is we  
“ who have the plague, and must owe our  
deliverance

deliverance to you." We had already heard of our first defeats in Italy, and now had to learn their fatal consequences: our stay here was employed in reading in the public papers the melancholy story of our disasters; all the fruit of our triumphant campaigns in Italy had been consumed in two battles: the Russians were upon our frontiers, and disorder, confusion and dismay were about to open for them a passage to the heart of France.

The wind becoming favourable we again got under weigh, and on the second day after, towards evening, urged on by a fresh breeze, and already within sight of the French coast, as we were congratulating ourselves on our good fortune, we discovered two sail to windward, then five, and afterwards seven: we immediately took in our highest canvas, and the moon at the same time became covered with a thick fog. We could see nothing

thing of the enemy's squadron, but heard in the wind their repeated signal guns, as they formed in a semicircle between us and the coast. It was now debated whether or not we should return to Corsica while the passage was still open to us : fortunately at this crisis Bonaparte assumed the command, and while, for the first time during the voyage, he expressed his will, gave orders to commit himself to his fortune. We made for the coast of Provence, and at midnight were so near-shore as to have no longer any apprehensions of the enemy. If, by following any other advice, we had gone to Corsica, we might have continued there to this very hour. At day-break we saw Frejus, and arrived safe in the same port, from which, eight centuries before, Saint Louis had embarked for his expedition to the same country that we had just quitted.

Nothing

Nothing could be more unexpected than our arrival in France, and the news of it spread with the rapidity of lightning. Scarcely had we displayed the flag of a commander in chief, than the shore was covered with people, who exclaimed, Bonaparte! in accents of most intense desire: the public enthusiasm became uncontrollable, all apprehensions of contagion were forgotten, and our two vessels were surrounded by boats filled with men, whose only fear was lest they should be deceived in their hopes of the arrival of Bonaparte. Sublime emotion! France herself poured forth her thousands before him, who was destined to restore her splendour, and already from her frontiers demanded of him the revenge of Marengo. Our hero was borne in triumph to Frejus, and in an hour after had set out for Paris.

Delighted

Delighted to become again my own master, I stole from the multitude, and for the first time since my leaving France for Egypt, enjoyed the sweet satisfaction of being no longer crowded nor hurried. Formerly I should have thought myself a traveller and stranger at Frejus, but coming from Africa, I now seemed at home again, and one of the citizens of this little town, with nothing more to do. I arose late, I breakfasted at my full ease, I went to take a walk, visited the amphitheatre and the other ruins, looking with complacence at the frigates which had brought us, now lying at moorings in the harbour. Here terminates my journal ; but the reader must bear with me a little longer, while I make a concluding observation on the form and object of this work.

When I quitted Alexandria, the members

of the Institute were yet at Cairo ; and on my arrival in France, I was not certain whether they would be able to accomplish their journey into Upper Egypt, as Bonaparte had ordered before his departure : the events of war might have interrupted the progress of that learned society, or at least prevent them from sending to France the valuable fruits of their labours : in that case I should have been the only one qualified to write on that country, especially as I had made a great multitude of drawings, which exhibited, not only the face of the country, but often represented some of the most interesting expeditions of the war. I could not, therefore, without a kind of injustice, deprive my fellow-citizens of the copious fruits of my researches, and my laborious travels, so I resolved to publish them.

I then thought it proper to add to my  
journal

journal a few critical digressions on the antiquities, and some remarks on the travellers who had preceded me, and with this intention I had requested some men of learning to supply notes to the most interesting of the objects which I had made drawings of; but no sooner had I been informed that the Institute of Cairo had accomplished their journey in the calm of peace; that the members had known no bounds to their ardent research, except the limits assigned by the chief of division, who accompanied them; that they had returned, loaden with an immense booty; and that the government, after having protected their journey, had resolved, with its accustomed munificence, to defray the expence of publishing a collection so valuable in every respect; I no longer thought of adhering to a plan that others would necessarily execute much better than myself.

Reduced

Reduced to my own feeble means, how could I presume to measure my labours with those of a whole society, to publish hypotheses where they will present certainly? I have, therefore, struck out from my journal all that I had there hazarded of critical research; I have resumed my light infantry uniform, and my post in the advanced guard, reserving for myself only the claim of having picketed out a path for those who were to follow; and thus, even by my errors, be of some use to the editors of the great work.

For my own part, I shall esteem myself happy, if, by my zeal and enthusiasm, I have succeeded in giving my readers an idea of a country so important in itself, and in the various recollections that are associated with it; if I have been able to pourtray with accuracy, its characteristic forms, colour, and general appearance; and if, as an eye-witness,



ness, I have described with interest the details of an extended and singular campaign, which formed a prominent feature in the vast conception of this celebrated expedition; if I have attained this object, I shall be indebted for it to the advantage of describing and delineating every thing immediately from nature.

END OF THE TRAVELS.

EXPLA-

EXPLANATION  
OF  
THE PLATES.

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PLATE I.—*Fig. 1.*

THE west side of the island of Elba, which we passed on our left: in the centre of the plate directly opposite, is Cape St. Pierre; on the right, and facing the other side of the island, where there are two birds, is Porto-Longone; on the left is Porto Ferrajo.

*Fig. 2.* A view of the town of Malta, and the entrance of the two harbours, at the north-east part of the island: in the centre is the citadel of La Valetta; at the left, the entrance of the great harbour, the old city, and fort St. Angelo; at the right the port of Marza-Muchet, and in the further part, the Lazaretto, on the same side as La Valetta.

*Fig. 3.* The interior of the grand harbour: the citadel of La Valetta on the right; the batteries of fort St. Angelo on the left.

*Fig. 4.* A View of Alexandria, taken in its whole extent from east to west. At the right is the old port *Eunostiportus*, enclosing the small harbour of *Kibotus*, and behind it the *Marcotis*; then comes the modern town, above which may be seen the rising ground of St. Catherine; further to the left are the ships contained in the new port, *Magnus Portus*, terminated by the advancing jetty, and the castle of the lesser *Pharos*, the site of the ancient *Pharos*: to the right of this, in the distance, are Pompey's Pillar, the Mosque of St. Athanasius, the Great Morne, Cleopatra's Obelisk, or Needle, the ruins of the palace of the Ptolemies, and lastly the smaller Light-house, or Pharillon.

*N. B.* Two other views of Malta, one of Sardinia, and one of Corsica, not referred to in the journal, are inserted in Plate III. of which see the explanation.

## PLATE II.

A Map of Lower Egypt, in which are traced the marches mentioned in the journal, and the battles or skirmishes which were fought during the conquest of this part of Egypt. This map, though it is not comparable to that which will appear when the operations of the geographic engineers of the Institute of Cairo are completed, has yet the advantage of giving the true form of the coast of Egypt, of the mouths through which the Nile arrives at the Mediterranean, and of the lakes Madie, Brulos, and Menzaleh, from the survey of General Andreoffi: it also has the additional value of being laid down from the astronomical observations of Citizen Nouette, who has determined the heights of Alexandria, Cairo, Rosetta, Damietta, and the mouths of Dibeh, and Eumme-Caregge; an operation which unites Asia to Africa, and fixes with precision these important points for geography. The names of the villages

were written generally from what the interpreters dictated, whose pronounciation often varied considerably amongst each other, and hence a number of errors must have crept in, which time and careful attention alone can afterwards rectify.

### PLATE III.

*Fig. 1.* A general View of the Islands of Malta, Goza, Cumino, and Cuminoto. This view will give an idea of the general form of this group, on its south-west side, and the measure of its extent on the horizon of the sea. The smoke of firing to the left proceeds from fort St. Catherine, at the east side of Malta; the smoke in the middle points out the castle that commands the city of La Valetta; the buildings on the top of the highest hills belong to the ancient city and capital, the *Cité Notable*, situated in the centre of the island; the single bird, on the right,

points out Goza; the two birds, Cumino; and the three, Cuminoto. The aspect of these islands is barren; their colour, white.

*Fig. 2.* A View of the Great Harbour of Alexandria (the *Magnus Portus*) including all that lies between the smaller light-house to the left, and the ruins of the palace of the Ptolemies to the right. In the centre, the obelisk, commonly called Cleopatra's Needle, is very conspicuous; there were two of these obelisks, but one has fallen down. Behind them is the port of Rosetta (*Portu Canopica*.) On the same line are the remains of the ancient walls of circumvallation: in front is the shore, which the sea gently washes, and by it, a wood of palm-trees behind, which is the great Morne, now fortified. ~~Some~~ of the huts are added, which our soldiers erected on their first arrival, to shelter them from the sun, the damp, and the coolness of the nights, all of which are equally troublesome at Alexandria.

The general whiteness of aspect which this town exhibits, the ruins of buildings which

are almost all levelled to the ground, give a melancholy air to this view, and would render it very striking, if it could be presented in its natural colours: besides, the recollection of a number of important events, of which it has been the scene of action, would add to the interest with which it must strike every beholder.

*Fig. 3.* A View of Salmia, on the left bank of the Nile, in the Delta.

*Fig. 4.* The entrance to the great Harbour of Malta, the city of La Valetta to the right, and to the left a part of the fort St. Angelo.

*Fig. 5.* The Fort St. Angelo, and the old City.

*Fig. 6.* The north-west side of the Island of Corfica; to the left is Cape Corso, in the centre the Cape de la Cholle, behind which is the bay of St. Florent; to the right, where there is one bird, is the coast on which Calvi is situated, and the upper part of the mountains are represented as they appear in nature, that is, always covered with snow.

*Fig.*

*Fig. 7.* The French Fleet and convoy on their passage out to Egypt, passing under the east side of Sardinia, leaving this island to the right.

## PLATE IV.

*Fig. 1.* An inscription which is upon the listel of the entablature of the gate of Kous, at its southern extremity, which was, doubtless, the entrance of the temple, of which this gate made a part.

This dedicatory inscription (made posteriorly in the times of the Ptolemies) is actually in the state in which I have represented it. Citizen Parquoi, with that care and attention for which he is distinguished, and assisted by the knowledge which extensive reading has furnished him, has added the restitutions of the decayed part (represented in dotted lines in the plate), which are seen at the third and fourth line. He has also favoured me with the same assistance for the

I 4                      inscription



inscription which I copied from the gate or Tentyra.

*Fig. 2.* A perspective View of the Village of Kous, and of the Monument which is seen at the middle of the place, the only remains of the town of Apollinopolis parva. The contrast afforded by the gravity of this single fragment, with the Arabian edifices with which it is surrounded, is still more striking in reality than in representation. If a search was made in front of this ruin, the remains of the temple, of which it forms a part, would certainly be found; the elevation of soil in this place has been the consequence of the successive building, decay, and rebuilding of miserable Arab barracks, founded upon these ancient ruins, in order to furnish a more stable protection. What is seen above the listel of this gate, is a relic of a wall of this construction. The skeleton of the camel, which is in front, recalls to mind the custom long established in the east, not to remove out of the towns and villages, the bodies of animals that die there, but to leave them to infect

infect the neighbourhood, till the ravens, and vultures, or the dogs (whom the inhabitants never feed) deliver them from the infectious odour of these hideous carcases.

*Fig. 3.* Pompey's Pillar. This column has been measured very accurately in all its parts, by Citizen Norry, who has given the public the results of his observations, with a dissertation annexed, which leaves nothing further to be desired by those who interest themselves in this monument. I have only given a simple outline from Citizen Norry, to furnish the reader with an idea of its dimensions.

*Fig. 4.* Cleopatra's Needle. I have here also only given a simple outline, with the measurements taken after the base had been dug round, during our stay in Egypt.

*Figs. 5, 6, and 7.* A species of Patera, of very fine yellow baked earth. I found it myself in the tombs of the kings of Thebes; the ornaments are of exquisite taste, and the execution perfect: the two heads are those of Isis and Osiris, the latter under the

the figure of a hawk, has the beak much worn, the ornament that is beneath, is the plant and bud of the lotus.

The view of the under side of this vessel exhibits the ornament which borders this vase.

The section of the same, shews a pure and elegant line, well corresponding with the style of the ornaments.

*Fig. 8.* A figure of a Vulture, very frequently met with in Egyptian sculpture. The wing is represented thus hanging down, when in battles or triumphs he accompanies, assists, or protects heroes.

*Fig. 9.* An augural Staff, a kind of crozier which is often seen in the hand of several of the divinities. I have drawn this with accuracy from a colossal figure which is sculptured on the outer wall of the base of the great temple of Tentyra; the head resembles that of a hoopoe, or crested duck; it is always terminated by a double point.

## PLATE V.

*Fig. 1.* The Pharos of the Port of Alexandria, built at the extremity of a jetty. It is apparently a Turkish castle, and in its present state it is of more service to lodge a garrison, than to defend the town. The rock before it is called the Diamond. It is supposed that this rock was the site of the famous Pharos, one of the wonders of the world; no vestige of which now remains. At present it is only a shattered rock, worn by the waves, which beat over it from every quarter.

*Fig. 2.* A general View of Alexandria, taken from the minarets of the mosque of St. Athanasius. It presents the whole extent of the port, the two castles of the great and little Pharos, terminating the two horns of the semi-circle: nearer to the right may be seen the ruins of the palace of the Ptolemies, the palace of the Arabs, in which the baths are situated; the modern town built  
in

in the shoal, which has gradually joined the island of the Pharos to the main land, a space formerly called *Hepta Stadion* ; to the left, the old port.

*Fig. 3.* The arrival at Rosetta.

*Fig. 4.* One of our houses in the Delta, at Deroulh. The house was called the palace ; in the middle was a pent-house, and a court in which was a sycamore ; for in Egypt one may always reckon on having the shade of this tree, either as a summer-apartment, or a place under which to lodge the servants ; a stair-case led to an open gallery, which was the principal room of the house ; at the right, a large room serving as a magazine ; and at the end of the gallery the state-chamber. The scene resembles what might have taken place, if it had been occupied by a bey who was giving audience through the window ; under a gate some people are entering, who are bringing in breakfast.

## PLATE VI.

*Fig. 1.* A bird's eye View of the Peninsula of Aboukir. In front are the rocks of the promontory; to the left, on the same line is the islet, opposite to which the fleet was anchored; behind the castle is the village of Aboukir; further on, the suburbs, between which entrenchments were thrown up; at the end of the line of palm-trees, are the hillocks among which the three fountains are situated; further back, to the left, are the lake Madie, the ancient mouth of the Cano-  
pic branch of the Nile, the dyke, and two obelisks of Arabian construction; at the upper part of the lake Madie is the raised causeway, behind which passes the canal which carries the water of the Nile to Alex-  
andria, (the same which the English cut off after their landing in the year 1801; and thus made an entire island of the peninsula of Aboukir, inundated the territory of Alex-  
andria, and restored the ancient lake Marco-  
tis);

tis); and a little beyond the extremity of the horizon, on the right, is the site of Alexandria.

*Fig. 2.* The Tower of Abumandur, near Rosetta, with a view seven leagues distant of the bay of Aboukir, and the two fleets, the British and French, after the naval battle which concluded on the morning of the 1st of September. The time represented is ten in the morning, when the Guillaume-Tell, the Genereux, the Diane, and the Justice, slipped their cables and stood out to sea, without being molested in their retreat.

The Tower of Abumandur, which is of Arab construction, is built upon a hillock of sand, which covers the ruins of the ancient Bolbitinum; this elevated situation in the midst of a large plain, overlooks on one side a vast dry yellow desert, terminated by the boundless horizon of the ocean. When the mind is saddened by these objects, it may turn on the other side to view the most delightful verdure, richness, and abundance of the plains of the Delta, covered with plantations

tions of rice and sugar, and intersected with numerous canals, all terminating in the Nile, which noble river is always covered with barks, constantly passing in different directions. In short, the two pictures presented from this spot offer the most striking contrast that can be imagined, and would be highly interesting to the painter, if his pencil were able to do them justice.

*Fig. 3.* The Village of Demichalat, on the left bank of the Rosetta branch of the Nile, in the province of Bahireh, taken from the river at a small distance from the place. I have copied the buildings with accuracy, to shew how these modern edifices, built of earth, resemble in style the great antique monuments of Upper Egypt; and how without any intentional imitation, particular modes are handed down from father to son, and retained as if by common consent.



## PLATE VII.

*Figs. 1, 2, 3.* Different Views of the Pyramids, taken at a considerable distance, in ascending the river.

*Fig. 4.* A View of the city of Cairo, of the port of Boulac, and of Forstah, which appear as one continued town, as soon as they open to view in ascending the Nile.

The mountain behind is the Mokatam, which backs the city.

## PLATE VIII.

*Fig. 1.* A View of the Pyramids of Sacarah and Gizeh. These are, without doubt, situated at the northern and southern extremities of Memphis, and thus the site of this ancient city is determined in this direction, whilst the natural boundaries of the Nile, and  
the

the chain of Lybian mountains point out its limits from east to south.

*Fig. 2.* The largest of these three figures is a section of the great Pyramid of Cheops, which is open, and which will give an idea of the form and direction of the galleries, which lead to the two sepulchral chambers, which appear to have been the sole objects for which these enormous buildings were constructed. We shall in a few words lead the reader through this edifice. The entrance of the first gallery was concealed by the general outer covering which invests the whole pyramid: but probably there was some peculiar appearance which directed the attention of the first searchers to this spot. This gallery goes towards the centre of the edifice, in a direction sloping down to the base: it is sixty-six paces in length, but from the unevenness and inconvenience in stepping it, it should not be reckoned at more than a hundred and sixty feet. At the further end you find two large blocks of granite, (expressed in the plan by darker shading) and

this obstacle has caused some uncertainty in the digging; and a horizontal passage has been made for some way into the mass of stone, which was afterwards abandoned.

Returning to the extremity of the first gallery, and working upwards by the side of the two granite blocks for twenty-two feet, the beginning of the first sloping stair-case was found, which proceeds in an oblique upward direction for a hundred and twenty feet. You mount the steep and narrow gallery, helping your steps by notches cut in the ground, and by resting your hands against the sides: the gallery is made of calcareous stone, with mortar cement. At the top of this gallery you find a landing-place about fifteen feet square, and within it just at the right of the entrance, is a perpendicular opening, called the Well, which, from its irregularity, appears to have been an attempt at a search, which has failed. We had no means of descending it, but by throwing a stone down you find that it soon stops, so that its perpendicular direction cannot be very considerable.

siderable. The diameter of this well is about two feet by eighteen inches. On a level with the landing is a horizontal gallery a hundred and seventy feet long, which runs directly towards the centre of the pyramid: at the end of this gallery is a small room, called the Queen's Chamber. This is a long square of eighteen feet two inches, by fifteen feet eight inches: the height is uncertain, for the floor has been turned up by the avidity of the searchers; one of the side walls has also been worked into, and the rubbish has been all left on the spot: the roof has the form of an angle nearly equilateral; it contains neither ornament nor hieroglyphic, nor the least traces of a sarcophagus; it is simply made of fine calcareous stone, very neatly put together. What could be the use of this chamber? Could it be intended to contain a body? Were this the case, the pyramid would be built with a view of containing two bodies, and would not have been entirely closed at once: and if the second tomb was really that of the queen, the two blocks of granite at the

end of the first gallery, which I have already spoken of, must have been reserved to close finally all the interior chambers of the pyramid.

Returning again from the queen's chamber to the landing place, you climb up a few feet, and directly find yourself at the bottom of a large and magnificent staircase, or rather inclined plane, one hundred and eighty feet in length, taking a direction upwards, and still towards the centre of the edifice: its breadth is six feet six inches, in which must be included two parapets, each nineteen inches in diameter, and pierced every three feet six inches, by oblong holes twenty-two inches by three. The sarcophagus must have ascended this passage, and the series of holes must have been intended to fix in some machine, to assist in raising such a heavy mass as the sarcophagus up so steep an ascent.

The side walls of this ascending gallery rise perpendicularly for twelve feet, and then form a sloping roof of an excessively high pitch, not by a regular angle, but by eight successive

ſucceſſive projections, each of them ſix feet in height, riſing above the other, and approaching nearer to the correſponding projection on the oppoſite ſide, till the roof is entirely ſhut in. The whole height of this ſtrange vault is therefore ſixty feet from the part of the floor immediately beneath. You aſcend this ſtaircaſe, aſſiſting yourſelf by pretty regular but modern footings cut in the floor, and at the top you find a ſmall plat-  
form, in which is a thick block of granite, like an immenſe cheſt (marked with three double partitions in the plan) imbedded in the ſolid building, and hollowed out ſo as to leave alternate projections and retirings, into which, blocks of the ſame material, with correſponding grooves and projections, are let in, which were intended for ever to conceal and protect the entrance to the principal chamber which is behind them. It muſt have required imménſe labour to conſtruct this part of the edifice, and not leſs to have broken an opening through, ſo that the zeal of ſuperſtition has here been oppoſed to the

eagerness of avarice, and the latter has prevailed. After mining through thirteen feet of solid granite, a door, three feet three inches square, has been discovered, which is the entrance to the principal chamber. This is a long square, sixteen feet by thirty-two, and eighteen in height. The door is in the angle facing the gallery, corresponding to the door of the queen's chamber below. At the further end, to the right in entering this sanctuary, is a solitary sarcophagus, six feet eleven inches long, three feet wide, and three feet one inch and a half in height. When we have said that the tomb is a single piece of granite, and that the chamber is of the same material, half polished, and without cement, we shall have described all that is remarkable in this strange monument, which exhibits such rigid simplicity in the midst of the utmost magnificence of human power.

The smaller figures in the plates are, the upper one, the ground plan; and the lower one, the vertical section of this innermost chamber, which contains the sarcophagus.

The

The tomb is empty and open, and no traces of any cover can be perceived. The only broken part is an attempt at a search at one of the angles, and two small holes nearly round and breast-high, to which too much importance has been attached. Here terminates the interior of this immense edifice, in which the work of the hand of man appears to rival the gigantic forms of nature.

Citizen Grosbert, engineer, who has resided at the Pyramids, and has made a plan of them in relief, (which is seen with so much interest in the *Jardin des Plantes*, accompanied by an explanation in a book entitled "a Description of the Pyramids of Gizeh, the city of Cairo, and its environs") reckons the base of the Pyramid of Cheops to be seven hundred and twenty feet, and the height four hundred and forty-eight feet, estimating the base by the mean proportion of the length of the stones, and the height by the sum of that of each of the steps or stages. From the calculations of Citizen Grosbert



and Monsieur Maillet, the sepulchral chamber is one hundred and sixty feet above the base of the pyramid.

The base of the Pyramid of Cephrenes is reckoned by the same author to be six hundred and fifty-five feet, and the height three hundred and ninety-eight. The stucco with which it was covered, a part of which still remains near the upper part, is a cement of gypsum, sand, and flints.

The Pyramid of Miserinus, according to Grosbert, is two hundred and eighty feet in base, and one hundred and sixty-two in elevation; but I shall refer my readers to this author for further particulars on these subjects, which I had not time to examine myself, and which he has been able to give with that exactness which so interesting a subject demands.

## PLATE IX.

A side View of the Sphinx, which gives a faithful representation of the decay that it has suffered, and the character of this figure in the parts that are still preserved. The living persons who are about it will serve as a scale of comparison. He that is sitting down on the top of the head, whom the other is just helping up with his hand, is climbing out of a narrow excavation full of rubbish at the bottom, which is now only nine feet deep. There are notches cut down the sides of this aperture at different distances, which serve as stairs to descend by, but the use of this hole is beyond the reach of conjecture.

The monument, which is seen at a further distance, is a kind of tomb, similar to the smaller pyramids, but so much shattered that it is difficult to give any other account of it, than that of the actual state of ruin in which it is now to be seen.

. PLATE

## PLATE X.

The Entrance to the Galleries of the Pyramid of Cheops. Every stone is faithfully copied, and will give an idea of the structure of this part of this wonderful edifice, which was covered with a facing of finer material, like the whole outer surface of the monument.

I owe this interesting plate to Citizen Rigo, member of the Institute at Cairo: on his return from the expedition, he allowed me to take several valuable subjects from his port-folio, of which this is one, and I shall have occasion to mention some others in their places.

## PLATE XI.

*Fig. 1.* A View of Old Cairo, or Forstah, built by Amru. At the left is a house built in the street, after the manner of the country;  
the

the windows are grated, the projecting frames, which are above, are turned to the north to receive the fresh air, and to direct it through a hole below, to be distributed from thence over every part of the house. Beyond, is the isle of Räudhah, at the point of which is the Mekkias, or Nilometer. . .

*Fig. 2.* The Khalydge, or Canal which conducts the Nile water to Cairo, when the inundation has reached a certain height. The opening of this canal is an annual festival, the occasion of which carries with it the most pleasing ideas, as it announces an abundant harvest; for the want of water is the only calamity which can bring famine into Egypt.

On the day of this ceremony the beys are seated in the kiosk, which is represented in the plate: the state of the canal is supposed to be that in which it begins to allow a passage for boats from the Nile to Cairo; in the distance is the isle of Räudhah. Every traveller in these parts has given a description of the opening of the Khalydge, and particularly Savary.

## PLATE XII.

*Fig. 1.* Bulac, a small town at a little distance from Cairo, which may be considered as its port; all the merchandize from Lower Egypt, and the provisions from Upper Egypt, are discharged here. Bulac was built in some of the earliest ages of the hegira, and contains several Arab monuments, of beautiful workmanship.

The scene represents the Corn-market, in which the grain is exposed to sale in heaps; and the Fish-market, held in the same place.

Behind the barks is Embabey, a village which has acquired celebrity from being the scene of the battle of the pyramids.

*Fig. 2.* The Tombs of the Caliphs, with the Caravan from Mount Tor and Sinai, bringing charcoal, gum arabic, and stones for the handmills. The tombs are monuments of the ninth century, built without the walls of Cairo, to the east of this city. Though in ruins, they still exhibit the irregularity

gularity and elegance of the Arabian architecture; richness is here united with very delicate taste, and forms groups superior to any that I have seen in any other number of edifices of this species.

Every province has a peculiar style in the erection of these mosques and similar monuments: for, as the Moorish architecture has no fixed principles, nor determined rules, lightness and elegance are the only objects that are consulted; and consequently there is an infinite variety in these productions. The ornaments, though profuse, are never incoherent, and preserve a degree of harmony which prevents them from ever passing the limits of grace and elegance. These domes, which are built with great rapidity, are raised with much regularity, by masons who use but very few tools, and employ no other material besides plaster, supported by very small pieces of timber. The use of the minaret is only to point out, at a distance, the mosque which it surmounts, and to support the gallery, in which every four hours the imans call

call together the faithful Mussulmans, by singing hymns to the Deity or to his prophet. In every mosque there is a cistern, a basin for ablutions, and, wherever it can be commanded, a small enclosure planted with trees, that the devotee may pray in the shade.

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### PLATE XIII.

*Fig. 1.* The Pyramid of Meidum, taken at the distance of half a league.

*Fig. 2.* The Pyramids of Saccara, as seen from the Nile.

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### PLATE XIV.

Ruins of the Temple of Hermopolis, or the great City of Mercury, the capital of the thirty-fifth nome, built by Ishmun, son of Misraim, at some distance from the Nile, near a large town called Ashmunein, and not far

far from Melauî. To give an idea of the colossal proportions of this edifice, it will be sufficient to say, that the diameter of the columns is eight feet ten inches, placed at equal intermediate distances; that the space between the two middle columns, within which the gate was included, is twelve feet, which gives one hundred and twenty feet for the portico; its height is sixty. The architrave is composed of five stones, twenty-two feet long, and the frieze of as many; the only remaining stone of the cornice is thirty-four feet. These particulars will give an idea both of the power which the Egyptians possessed to raise enormous masses, and of the magnificence of the materials which they employed. These stones are of freestone, of the fineness of marble, and have no cement, or mode of union, besides the perfect fitting of the respective parts. With regard to the temple, there is no spring of any arch remaining, which can throw light on the dimensions of the whole extent, or of the nave; the second row of columns was engaged



engaged as high up as the door, and detached above; it appears probable, that the part immediately behind was still not the nave, or sanctuary of the temple, but a vestibule or kind of court which led to it. What induces me to adopt this opinion is, that the frieze and the cornice have the same projection and the same ornaments as the façade of the portico on this side. The time of day, and this peculiarity, made me choose this front for the drawing which is here given, in which may be remarked the spring of the engagement of the columns, and that of the gate. The shafts of the pillars seem to represent bundles, and the pedestal, the stem of the lotus, just at the top of the root. The capital has nothing in it analogous to any known style of ornament; the gravity of the Egyptian architecture equals that of the doric order of the Greeks, and is richer. All the other parts correspond with those of other orders: on the astragal of both sides of the portico, and under the roof between the two middle columns, are winged globes,  
2 which

which emblems are constantly inserted in the same place in all the other Egyptian temples

The hieroglyphics which are carved on the plinths that surround the capitals, are all the same, and all the roofs are adorned with a wreath of painted stars, of an aurora colour on a blue ground.

The plan of the portico is given with the elevation.

## PLATE XV.

One of the Tombs of Lycopolis. This is one of the most considerable, and the best preserved of a great number of the kind, which are hollowed out of the mountains near Siut. The plan which is subjoined will shew the distribution of the inner part: the kind of peristyle which forms the entrance is cut out, as well as all the rest, from the solid rock, without any masonry; the different parts have been repaired with a facing

of stucco, which is still in very good preservation.

The first chamber has no other ornament than a torus, which borders a flat arch ; but from thence to the very bottom of the innermost chamber, all the walls are covered with hieroglyphics, and the ceilings with painted and sculptured ornaments: on the smooth surface of the doors are large figures, which are repeated on the solid jambs. I saw no traces of hinges, or any other method of closing the entrance ; the upper part of the door is larger than the lower ; the innermost chamber is beyond the third door, and in it the principal sarcophagus was doubtless situated ; the rock is excavated in every direction.

## PLATE XVI.

Is a scene in an Egyptian Hot-bath. It represents a person of consequence taking  
this

this refreshment in one of the private chambers of the bathing-house. He is seated on a slab beside a bath; one of the attendants is rubbing him with the hand covered with a glove stuffed with wool: this friction opens the pores, removes every external obstruction, and assists much in the subsequent perspiration. Whilst one of the servants is rubbing the body of the bather, another is pouring warm water over him, a third is filling the room with a fragrant fumigation, and a fourth is bringing in coffee, which restores and refreshes the animal powers, and prevents the faintness which would be brought on by this species of friction in so relaxing an atmosphere.

The usual method of taking the refreshment of bathing in the common hot-baths is the following: the entrance to the house is by a narrow passage, at the end of which is the bar where the owner receives the money: this leads directly into a large octagonal chamber, moderately warmed, in the middle of which is a bath of the same form,

and the side walls are pierced with several recesses, containing beds. The roof of this chamber has a dome over the center, which is supported by colonnades, that form an open circle of pillars, about half way between the wall and the edge of the bath. This is a kind of common room, in which the bathers leave their clothes; and in the women's baths, the ladies here spend a good deal of time perfuming themselves, plaiting their hair, displaying their ornaments, and taking refreshments. From this chamber the bather is conducted into a smaller one, where he sits upon a marble slab, and is inundated with hot water, which the attendants take out with a small basin, and pour over his body. At the same time one or two attendants, with their hands covered by small bags of flannel, rub his body all over with soap lather, which opens the pores in a high degree; after this operation, he is conducted to another room, excessively hot, and full of steam, which the skin imbibes to saturation in a few minutes; here he sits a while on a

small raised seat, and then plunges into an adjoining bath, the water of which is almost scalding hot, so that it cannot be borne above a few moments. After all these operations, he is led back to the octagonal chamber, where he reposes on one of the beds in the recesses, whilst a more skillful attendant comes to cut his nails, and pulls all the joints successively, which renders them supple and easy, and leaves such an exquisite thrill over all the body, as amply repays for the slight pain which the previous extension of the joints produces.

The heat is supplied by two furnaces placed at the same side of the building, and immediately contiguous is a yard, in which the wood and maize stalks are kept which supply the fuel.

These buildings display much magnificence, being paved with marble, and decorated with mosaic work, of the same material: they are supported at considerable expence, and are generally the property of some of the principal people of the place, who

either put in some of their own servants to carry on the necessary business of the establishment, or let them out to inferior tenants.

## PLATE XVII.

*Fig. 1.* Deir Beyadh, or the White Monastery. The south front is here represented; in the distance is an edifice of the same kind, called the Red Monastery: these two convents are about half a league from each other.

From an inspection of the plan, (Fig. 3 of Plate XXXVII,) and from the interior decoration, one may easily distinguish the taste of the architecture of the fourth century, in which catholicism began to erect edifices in this country for its religious worship, which were not without merit in the plan, but ill executed in the detail, and the ancient materials of which they were constructed were not well assorted. The outer  
part

part of this edifice is very simple ; the cornice and the gates resemble the Egyptian style more than any other, and this resemblance is increased by the long lines and general slope which it exhibits. It is a long square, of 250 feet by 125, with three gates, with two ranges of twenty-six casements each, on both of the longer sides, and nine on the shorter. The inner part, as expressed in the plan, consists of a large lateral gallery B, through which is the entrance and might have been the place for the profelytes before baptism ; this compartment is decorated with porticoes surmounted with a cornice ; parallel to this gallery was the nave C. adorned with sixteen arches and pilasters, and two rows of columns of sixteen each ; the choir is composed of a half-dome H. and four chapels E. E. and D. D. decorated with two orders of columns ; in the half-dome, and the two adjoining chapels, the two orders are surmounted with shell-work, which serves as a capital. All these columns are so many antique fragments put together in bad taste ;



the pulpit K, and the stairs that lead to it, are made of two enormous pieces of granite; what remains of the pavement in the choir, is a fine breccia marble, but much shattered. The nave is paved with large slabs of granite, on which some hieroglyphics are still to be seen. At the end of the nave, across the breadth of the temple, is a chapel, decorated in a very good taste, and in a single order: behind the altar L, are five columns, supporting an entablature surmounted with a shell: the lateral parts are adorned with three niches, and the whole is terminated by a square portico M, supported by four columns; perhaps this was the place in which the Christians made their profession of faith; at the side N, was the baptistery, and a magnificent font P.

The mountain, at the foot of which this convent is placed, is part of the Lybian chain.

*Fig. 2.* A Karavanferay, or Ka-van-ray, an establishment built on the sides of the roads, by kind and modest individuals, who  
do

do not attach their names to this charitable act. It is open to all travellers, and they there find shade and water for themselves and their beasts of burden. The edifice generally consists of a cistern, the first motive of the institution; of two chambers, an open gallery, a watering-trough, a fountain, some pots, and mats. It has no owner, and there is none to levy contributions for the use of it: it is built equally for the rich and the poor, and it belongs for the time to the first occupier; and this liberty is not attended with inconvenience in a country in which travellers are but few, and journeys of any length are always performed by numerous parties. The doum palm-tree, the henné, and the date-palm, give an oriental aspect to the view here inserted, which I trust will improve it to the reader.

## PLATE. XVIII.

*Fig. 1.* A View of the South Front of Tentyra.

The nave of this temple is lower than the portico; the style of the architecture is that of austere simplicity, but enriched by innumerable hieroglyphical sculptures, which however do not at all encroach upon the general outline. The whole edifice is crowned in a majestic manner, by a large cornice; and a torfus, which appears to encircle it, adds still further to the air of solidity given it by the slope of the walls, whilst it takes away from the bareness which the repetition of the simple angular lines would occasion, without impairing the firmness and precision of the whole, which is manifested in the place where it ought particularly to appear, that is, at the extremity of the cornices. Three sphinx's heads project from the side walls of the cella or nave; they hold a spout between their paws, which, added to their general form,

form, would lead one to believe that these were gutters to carry off the water, which was thrown upon the floor of the temple to cool the apartments beneath ; for under the ruins of the Arab buildings which are still to be seen lying about this monument, I have found small private temples, or apartments, decorated with sculptures in the most studied and scientific style. It is here that I met with the zodiac, and other interesting particulars, which I shall explain when I come to the subject of hieroglyphics.

The modern habitations which are still to be seen in ruins, must doubtless have been built at this elevation to secure the owners against the attacks of the Bedouins, and to make a fortress of these monuments; or else the inhabitants might have placed them here in order to be removed at a greater distance from the burning soil, and to catch the coolness of the air in a more elevated region.

The remainder of this view exhibits nothing but ruins, broken walls, and fragments  
of

of modern houses, built with the materials of the antient town, the whole of which, except the temples, was constructed with brick. The number of Roman coins of the age of Constantine and Theodosius, which are constantly found here in digging for nitre, would lead to the opinion that Tentyra still existed at this period. I have myself found here Roman lamps of baked earth mixed in the rubbish with small Egyptian divinities made of glass, paste, or porcelain, with a blue outside coating.

*Fig. 2.* Is the east view of the same pile of buildings, exhibiting the portico. At the left is the fragment of a gate; behind, is the Lybian chain of hills to the west of the town; to the right is a small edifice quite in ruins, the sanctuary of which may be distinguished to have been fronted with two large apartments covered with bas-reliefs; and the ceilings were decorated with winged globes. This inner and closed compartment was surrounded with an open gallery and a peristyle,  
nothing

nothing of which is to be seen but a shattered capital. The outer part is now in a great measure covered by the soil, which renders it difficult to make out the gallery, and impossible to come at the entire colonnade.

## PLATE XIX.

The inner Door of the Sanctuary of the Temple of Tentyra. I have carefully measured all the compartments of this magnificent fragment of Egyptian architecture; I have copied with great exactness the different kinds of hieroglyphics, and have shewn the perfect preservation of this part of the edifice, on which account the view here given unites the advantage of a geometrical elevation, and a picturesque view.

## PLATE XX.

The Elevation of the Portico of the Great Temple of Tentyra. On the plinth of the cornice is a Greek inscription, which was too high, and too much decayed to allow me to copy it ; but I believe it is a dedication made posteriorly by some of the governors of the province for one of the Ptolemies. Another Greek inscription, placed in the same situation on the south gate, which I have copied, will strengthen this conjecture. In the middle of the cornice is the head of Isis, represented throughout in relief: it shews that the temple was dedicated to this divinity ; beneath, in the entablature, is the same winged globe, which occupies this place in all the Egyptian temples ; the same figure is here repeated on all the plat-band stones that form the roof of the intercolumniation of the middle of the portico. The capitals of the columns, which are very extraordinary, on account of the ornament which decorates them,

2

them, produce in the original a most rich and noble appearance.

The door was closed by two uprights without lintels; the ledge in which the hinges were fixed was of granite, which would lead to the supposition, that here the hinge was received into the stone, naked, without any intermediate box of bronze or iron, and that the friction was performed by a wooden hinge playing in a hollow of the solid stone.

The engaged part of the columns is buried up, and I had no opportunity of clearing away the rubbish, in order to see the ornaments with which this part must be covered. I have, therefore, supplied them from those which I found on the same member of architecture in the open temple of Philœ.

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## PLATE XXI.

*Fig. 1.* A View of the Great Temple of Karnac, and a part of the area which it incloses.



closes. The saline quality of the soil in this part of Thebes has decomposed the free-stone, and has produced a falling-in of several parts, which, lying in confused heaps, form a considerable obstacle to ascertaining the plan of this immense edifice, which, in a number of points of view, only appears like a work-yard, wherein materials for buildings are collected, and only a part of the building is begun to be raised. After repeatedly examining all the stations from which the different parts of this grand whole' can be brought under the eye, the one here given, which is a view of the east gate, has appeared to me the most eligible, in order to give some idea of the general plan.

First is seen in front the surrounding wall covered with hieroglyphics, the two galleries, the great court, the sanctuary flanked by two porticoes, the obelisks, the large columnar avenues, and the gates: then beyond the court may be seen the two large moles, or masses of masonry, which form the entrance of the opposite side; on the left, the heaps  
of

of ruins from other edifices contained within the same boundary wall; and quite at the bottom, on the other side of the river, the Lybian chain, and the mountain that contains the tombs of the kings.

*Fig. 2.* The Necropolis of Thebes, or the City of the Dead, situated on the north-west of this city, on a step of the lower part of the Lybian range: an arid and desolate spot, which seems by nature to be devoted to silence and death.

In cutting down the rock, on an inclined plane, three sides have offered natural steep banks, in which double galleries have been dug out, and behind them sepulchral caves: these excavations are almost innumerable, and occupy a space of nearly a mile and a half square; at present they afford a lodging to the inhabitants of the village of Kurnu and their numerous flocks. It would be highly interesting to examine into the interior construction of these tombs; but the first time that I saw them, when I entered them along with Defaix, we were near being killed

by the pikes of the inhabitants, who were concealed within them ; the second time we were fired at from the same place ; and the last time we went to make war against the inhabitants, and after we had concluded a treaty with them, we did not wish to torment them by a domiciliary visit.

## PLATE XXII.

*Fig. 1.* A View of the Village of Luxor, and its Monuments, looking on its west side, as it appears in passing along the river, and as many travellers have represented it, who have not been able to land and examine it more closely.

The effect which these majestic ruins produce on the observer is most wonderfully striking, and to the artist every thing around harmonizes with the general effect: these magnificent monuments, the best preserved of those that remain from remote ages, rise  
from

from a dry, smooth fore-ground, of a tranquil yellow, on which the forms of the edifices group in a most happy manner, and their rich golden colour, their fine outlines, the large shadows which they cast, the beautiful river reflecting the constant and intense blue of the heavens, enlivened with barks stretching their large sweeping sails to catch the breezes, the cheering prospect of verdure and tufts of trees at intervals, and lastly, the line of the horizon intersected by a long chain of mountains—all these conspire to form a most sublime picture, which engraving alone cannot imitate, but which would offer to the skilful painter a vast variety of charms, both of art and nature.

*Fig. 2.* A View of one of the Temples of Thebes, which is now the site of the modern village of Kurnu. It is encumbered with indifferent houses of later date, which group in a very picturesque manner with the simplicity and solidity of the ancient style of architecture, and the state of dilapidation which it exhibits. As its form is dif-

ferent from that of other temples, the plan would have been interesting, if we could have taken it; but, independently of the difficulty which the ruined state of the edifice would have opposed to this task, other circumstances always prevented me. The degree in which this building is sunk beneath the level of the soil, and the heaviness of its parts, add still further to the colossal dimensions which it exhibits.

## PLATE XXIV.

*Fig. 1.* A general View of Thebes, taken from the south-east, on the right bank of the river, whence all the monuments of this town may be perceived, except the village of Damanhut. To begin by the right, where the six birds are seen in the plate, is the village of Karnac, with its ruins (See Plate XXI.): in the middle, on a kind of promontory formed by an elbow of the river, is Luxor (the

(the plan of which is given below in this plate, and particular views in Plate XXII. and Plate XXV.): immediately after, in the third distance, and the other side of the river, is Kurnu (See Plate XXII): further on, in the same line, and quite to the left, is the Memnonium, and its two colossal statues (See Plate XXIII.): the whole is bounded by the mountains of the Lybian chain: where there are two birds, is the valley leading to the tombs of the kings; to the left is a cultivated island, and, in the middle, in the nearest distance, are some of those low islands on which crocodiles are often seen basking.

This view, which forms a kind of topographical chart of four square leagues, besides the high interest attached to its monuments, exhibits a most picturesque aspect through the variety of its forms and colours.

*Fig. 2. A Plan of the Temple of Luxor.*

The first circumstance that surprizes on viewing the plan, is to find several deviations from the central line in this edifice: three causes may have conspired to this effect; the

first is, that as this temple, like all the others in Egypt, has been built at different periods; the part containing the sanctuary T, which is to the south, was first built, and strengthened by the additions R, X, and Y; there the quay was made, faced with stone, to prevent the stream, which bore upon the right, from injuring the foundations; and this latter has been added to it at various times, for the brick epaulment is posterior in date to the quay, and, notwithstanding those different precautions, the river still threatens to turn these works, and thus to find an inlet to destroy them. The court M, the galleries N N, and the avenue of colossal columns L, which were afterwards added, were obliged to be built out of the direct line, because the architects were compelled to follow the course of the natural platform of calcareous rock, as this alone could safely be made to bear the incumbent weight of such enormous masses of masonry, and it is possible that the parts L, M, and N, were added, merely to unite and harmonize the two edi-

fices C, E, G, to O, R, T, and Y; and in support of the latter opinion we may remark, that these two parts appear the most ancient, both from the style of building, and the colour of the stones. The third reason which we may urge, and, doubtless, the most hypothetical, is, that the Egyptians have in general sacrificed geometric rectitude, and perfect symmetry, to perspective effect; for, after all, it is certain that the vast extent of ground occupied by these edifices, prevents the irregularity of the plan from being distinguished; and that the deviations in the central line produce a richer effect, and excite more surprize and wonder in the beholder, than pure geometrical symmetry would perhaps occasion. As an example of this we may cite the grand entrance (which is shewn more fully in Plate XXV.); there cannot be a finer architectural conception, one in which a greater effect is produced by so few lines, and yet the obelisks A, A, are not absolutely equal, the two statues B, B, are not precisely the same; the sculptures

M 4                      that



that adorn the masses D, D, do not correspond with each other, but the whole is too great and too magnificent to permit the beholder to find fault by rule; he is astonished, and he admires. Another circumstance appears on reflection equally surprizing, which is, that the successive architects have been able to preserve *the vast*, even in the subordinate works of this mighty edifice, and in the embellishments which have certainly been added to the principal features of the building, after they were already ancient. By comparing the style of the sculpture of different parts, it is evident that the obelisks and statues are of posterior date, and were added to the gate itself, which is the oldest: in all probability an avenue of sphinxes led from the temple of Karnac up to this gate; I have followed the avenue in this direction, for more than half the distance between these two monuments, which is at least a mile. Works like these appear more like the operation of dreams, or the fancied labours of fairy tales. The part E, which is  
nearest

nearest to the sloping masses, or moles, now serves as a mosque to the village of Luxor, and is certainly the handsomest building of the kind in Upper Egypt. The part F, which is parallel to E, was doubtless symmetrical, but it is now destroyed and covered with habitations; G, H, and I, was a private sanctuary, dedicated, to all appearance, to some particular divinity, as with us we find a chapel of St. Thomas in the church of St. John. The part P has served as a catholic church, but nothing else remains than arched niches, cut in the ancient walls. The spaces Q, appear to have been left only to give room for stairs, whence to ascend the roof, on which, I suppose, were tents, to give an agreeable shelter to the inhabitants, in which they could enjoy the air and the prospect: the present inhabitants are sensible of these advantages, and have accordingly built their houses here. It appears probable, that the parts X, Z, Z, were the original entrances to the temple, and that Y and X were the peristyles and the porticoes; the corridor V, which

which winds round the sanctuary, and separates it from the rest, gives it an air of mystery and sacredness well suited to the place; the ornaments here are finished with great care; it is the part the most enriched by sculpture, and with the smaller elegancies of architecture; in short, though the least in dimensions, it is the most magnificent—the holy of holies.

The Egyptian artists perfectly understood that magic of art which works on the soul through the medium of the senses, that gradual display of magnificence, that increase of interest arising from the mysterious impression produced by faint and broken light, that kind of dramatic progression which occasions the keenest sensations, and promotes the mysterious empire of religion, the empire which, with them, was omnipotent.

And can we still presume to call this the *infancy* of art, when nothing greater has been produced in its *maturity*?

## P L A T E   X X V .

The Entrance of the Village of Luxor: what a striking mixture of beggary and magnificence ! What a gradation of ages in Egypt is offered by this single scene ! What grandeur and simplicity in the simple inspection of this picture ! It appears to me to be at the same time the most picturesque group, and the most speaking representation of the history of the times : never were my eyes and my imagination so forcibly struck as by the sight of this monument. I often came to meditate on this spot, to enjoy the past and the present, to compare the successive generations of inhabitants by their respective works, which were before my eye, and to store in mind volumes of materials for future meditations. One day the sheik of the village accosted me whilst sitting down on these ruins, and asked me if it was the French or the English who had erected these monuments ;

ments; and this question completed my reflections.

The two obelisks of rose-coloured granite are still seventy feet above the ground, and to judge by the depth to which the figures seem to be covered, we may reckon about thirty feet more concealed from the eye, making in all one hundred feet for the height of these monuments. Their preservation is perfect, the hieroglyphics with which they are covered are cut deep, and in relief at the bottom, and shew the bold hand of a master, and a beautiful finish: what an admirable temper must the gravers be that could touch such hard materials! what time required for the labour! what machines to drag such enormous blocks out of the quarries, to transport them hither, and to set them upright! The two colossi of the same material are worn and decayed, but the parts that remain shew, that they had been completed in the most laboured and finished manner: one may here remark, that the custom of piercing  
the

the ears was known to the ancient Egyptians, as these statues still bear the impression in that part. The two large masses which formed the gate are covered with sculpture, representing battles between chariots arranged in lines, drawn by two horses, and a single conductor.

The rest of the plate is occupied by modern buildings. Between the two solid pieces of masonry is the present gate of the village, and behind this gate are the principal houses, with pigeon-houses on their tops.

## PLATE XXVI.

*Fig. 1.* A View of the North Front of the Temple at Etfu. This general view presents to the eye a striking picture of this vast edifice, and the effect which it produces, compared with modern buildings, with a whole village, with mountains, and all the natural

natural objects furrounding it. It is only by having some standard of comparison before the eye, that it can judge of the vast dimensions of such works of art.

In the front of this view is the great road leading from Esneh to Etfu, which is bordered with modern tombs: the temple itself is quite covered with hieroglyphics, and the tops of the modern buildings appear, which still block up the space of the sanctuary, and obstruct the portico: on the right and left of the temple is the village of Etfu, and the Lybian chain; and in the air is a flight of storks, a bird which abounds in this country.

*Fig. 2.* A View of the Portico of the Temple of Latopolis, at Esneh, taken exactly in the state in which we saw it on our first arrival at this place; that is, encumbered with dunghills, and mean huts and hovels, which seemed to be placed there on purpose to set off the magnificence of this fine piece of antiquity. This edifice appears to me to be the most perfect in proportion, and the purest in

in execution, of all the temples of Egypt, and is one of the finest monuments that antiquity can boast.

The portico of this temple (which is given more distinctly in Plate XXVII.) now decorates the principal square of the village of Esneh: under the direction of General Beliard the rubbish and ruins which encumbered it have been cleared away, and shops have been built on each side, forming a handsome bazar: this embellishment is perhaps the only monument of our expedition that we have left in Upper Egypt, and the inhabitants were so pleased with the plan, that they cheerfully contributed to the expense of its execution.

## PLATE XXVII.

A Plan and Elevation of the Portico of the Temple of Latopolis, (described in the explanation of the preceding Plate) which doubtless was the first of a number of compartments,



ments, of which the whole temple was composed. When I measured it, the ruins and rubbish were not yet cleared away, and I have not been able to determine whether the portico communicated with the rest of the building by two or three doors, and what was the width of their opening, which has prevented me from adding any thing to the plan. All that was behind the portico is destroyed, as far as I could judge by the appearance of the soil, which has covered it in so many parts.

This portico is now cleared from every thing which obstructed the view of it when we arrived at Esneh.

## PLATE XXVIII.

A View of Apollinopolis Magna, at Etsu, taken from the heights at the west of this temple, which command its whole extent, and whence may be seen both the general  
3 outside

outside plan, and some parts of the interior. I had taken a journey of more than fifty leagues, for the sole purpose of adding this view to my collection, and to complete my knowledge of this magnificent edifice; but I was about to quit the spot without having employed my pencil upon it, so impossible was it for me to support the burning sun to which I must have been exposed during the whole of this employment. I am indebted to the friendly zeal of Citizen Baltard for completing the sketch which I had taken as I could, with my eyes smarting and dazzled with the intensity of the sunshine, and my blood in a violent ferment with the scorching heat of the day: this print is one of the numerous obligations which I lie under to Citizen Baltard, who has assisted in the execution of it with a zeal and warmth of friendship, that have gone hand in hand with his accuracy and finish of execution.

On an inspection of this noble monument, may be remarked, on the right, the principal gate, placed between two huge mounds of

buildings, and two stones advancing upon the door-case, against which doubtless leaned the heads of two statues, in the form of caryatides: on the mounds are four long niches, before which obelisks were placed, (as I am authorized to conjecture, from finding obelisks before similar niches at Philœe) and on the walls of the same are three orders of hieroglyphics, increasing in their gigantic dimensions, so that the last has a proportion of twenty-five feet. The inner court is decorated with a gallery of columns, bearing two terraces, which come out at two gates, through which is the passage to the stairs, leading to the platform of the mounds. The court within is encumbered with modern buildings, forming one part of the village of Etfu, another part of which is seen beyond the temple. Behind the inner portico are several apartments, and the sanctuary of the temple, now buried under ruins, and encumbered with rubbish of all sorts, excepting some open spaces, which serve as magazines for the wooden houses built on the top of the  
the

the platform, which are seen in the plate. A wall of circumvallation likewise appears, decorated both within and without with innumerable hieroglyphics, executed in a very finished and laborious style; on the left are one or two of the Arab tombs, which are met with on the road side from Esneh to Etfu; further on is the Nile, and behind it the Arabian chain of hills; in front, the heaps of rubbish that mark the remains of the ancient town of Apollinopolis, and among them is a family of Arabs taking their frugal repast.

The general situation of Apollinopolis is an eminence in the midst of a valley, and the temple has the air of a fortress built to command the adjacent country.

## PLATE XXIX,

Capitals of Columns, and other Fragments of Egyptian Architecture. In viewing such

variety of form, uniting such richness of ornament, with elegance of outline, one may well be surprised that the world has allowed the Greeks, on their own assertion, the merit of being the inventors of architecture, and that all the truths of this art are to be sought for in the rules of the three Grecian orders. Might we not suppose that if some history, like that of the urn of the priestess of Corinth, were attached to each of these capitals, they would each have acquired equal celebrity ; or rather we may assert, that they require no adventitious reputation to claim the admiration of all lovers of the fine arts, as beautiful productions of human skill.

The Egyptians have copied nature, such as it appears in their own country, this the Greeks have borrowed from them, and have added to it nothing but fable. Here, the calyx of a flower, supported by its stem, has furnished the form of the column, its base, and its capital ; the lotus has afforded the first model, and this plant was expressive of the inundation, the emblem of the entrance  
of

of the Nile into the canals, the greatest bounty which nature bestows on the Egyptians, they have therefore introduced this plant into the decoration of their temples, as a homage of gratitude to Isis, who presided over this bounteous gift: as goddess of the earth, they have also dedicated to her the other productions of the soil, the reed, the palm, the vine, &c.

I had only intended these detached sketches to refresh my memory, and assist the engravers in finishing my picturesque views; but on my arrival at Paris, my friend Citizen Legrand, an excellent architect, and a zealous promoter of all the arts connected with his profession, emboldened me to give to the public all the plans and architectural fragments that could in any way add to the interest of my work. Being apprehensive that Citizen Pere would not have it in his power to complete the operations with which he had been charged by the Commission of Arts in Egypt, I no longer hesitated to add all that my feeble means would furnish to so

N 3

desirable

desirable an object; and the reader, in waiting for the immortal work on this subject undertaken by government, a work which will be as colossal a monument of the arts as the originals themselves, may be gratified with observing a few of the elegant and significative forms of these capitals, which are so expressive of the mode and worship of the deity, to whom the temples which they decorate are dedicated.

No. 1, is a capital composed of the branches and leaves of the palm, and the capsules of its fruit; it is perhaps the most elegant of all the known capitals, and even in Europe, where it would not possess the same local interest as in Egypt, it might be selected as a most beautiful decoration for some festive hall.

No. 2, is a bundle of tufts of palm stalks, taken in the spring when the branches and leaves are not yet unfolded, and the whole tree resembles a single flower bud.

In No. 6, the origin of the Ionic volute, and the stem of the Corinthian capital, may be traced.

No. 8, is the head of Isis, with all the attributes of this goddess, crowning the columns of the temple of Tentyra.

No. 9, is taken from a temple which appears to have been dedicated to Typhon, whose image is seen on a die, which is in fact nothing but a prolongation of the column: this member of architecture, which I have only seen in Egyptian columns, has the advantage of shewing the capital more completely, and preventing it from appearing to be crushed by the architrave; and the general effect which it produces when one is standing close before it is so good, that I am surprised it has never yet been imitated.

10. Figures of priests or divinities, employed as ornaments in various edifices, and particularly in that which it is agreed to call the Memnonium. Are not the caryatides an imitation of these?

11. A monolithic temple, or a sanctuary in which the sacred birds were kept inclosed.

12. One of the pyramids stripped of its



outside facing, and truncated like that of Cheops.

13. One of the columns of the temples of the isle of Elephantina.

### PLATE XXX.

*Fig. 1*, is the Entrance of the Nile into Egypt from the Ethiopian Frontier. This is a kind of bird's eye view, which represents an extraordinary face of country, and exhibits the situation of a number of interesting points.

The Nile having passed the cataracts in its course from south-east to north-west, immediately turns due north in passing a ledge of granite, which it has worn into a number of ragged rocks, and by which its current is much divided. Several circumstances have combined to form the most striking contrasts to the eye, and render this as varied a country

as

as it is singular: the two long chains of hills, the Lybian on one side, and the Arabian on the other, which are all naked, yellow, scorched, and fandy, form a wonderful contrast with the black and pointed needles of the granite rocks: these latter, again being washed by the current of the river, break into islands constantly watered by the stream, and covered either with verdant crops or lofty trees, through which appear on every quarter the splendid ruins of every age.

The large island in the middle is Elephantina, now Geziretel-Sag, or the Verdant Isle; in the center of it is the modern village, its superior part is covered with the ruins of antient Egyptian monuments; on the right bank of the Nile is a Roman building projecting out into the river, antiently hot baths, but now converted by us into a battery; on the rocks above the monument are the ruins of an Arab village of the times of the caliphs; in the distance are castellated houses perched on the points of the rocks, on the largest platform of these rocks is the

3

fort

fort which we constructed ; in the small valley across the tombs are the remains of the antient road, which led from Syene to beyond the cataraacts, and served as a means of communication to transport merchandize from Egypt to Ethiopia ; and before the whole of this is Affuan or the modern Syene, its gardens, and its ill built Turkish castle.

*Fig. 2.* A View of the Island of Philœ looking upon the west side at sun-rise. This spot is so highly picturesque, that it offers striking subjects for the pencil in every point of view, and at every time of the day. . .

## PLATE XXXI.

*Fig. 1.* View of a Ruin of a Temple in the island of Elephantina, taken at the north east angle, whence may be seen a part of the gallery that surrounded the temple.

*Fig. 2.* The last Cataract, or Fall of the Nile northwards on the Egyptian Frontier.

This is in fact nothing but a bar formed by a ledge of granite, which crosses the bed of the river for about four or five miles, and only allows the water to pass between rocks of different heights above the stream, and more or less pointed, which at different distances occasion small rapids, or falls of three or four inches to a foot in perpendicular height, during the time of the year in which the waters are low. At this period the boats meet with insurmountable obstacles to passing the falls, and the foaming and rushing of the waves answer in some degree to the idea generally entertained in Europe of these so famous cataracts. The navigation is here stopped nine months in the year to all loaded boats, and fix to the lightest barks: it was the large rock in the center that hindered us from proceeding, though the river was not at its lowest pitch, and our boat was light. The road by land from this part of the river to Philœ passes through several small villages, containing a few houses, rocks, and small patches of cultivated ground, resembling

7 bling

bling gardens; these, added to the barren sandy tracts of desert, the heaps of shattered cliffs, and small torrents of water in the rough bed of the river, escaping with vehemence through the clefts of the rocky channel, form a most striking and picturesque assemblage of objects.

## PLATE XXXII.

*Fig. 1.* Ruins of one of the Temples of Elephantina. This monument is highly interesting by its celebrity, its state of preservation, and the beauty of its interior sculptures. It occupies the center of the isle of Elephantina, and was consecrated to Wisdom, under the name of Cneph; it remains in such remarkable preservation, amid the broken fragments that lie around it, that no part of it is destroyed except one angle of the gallery. The two parallel fragments that are seen behind, are the two frames of a gate  
made

made of granite; the statue in the second distance is that of a god, or a priest, or an initiated, for it is too much shattered to allow one to distinguish any of its attributes: it is of granite, ten feet in height; the stones in front are the ruins of an edifice, the vaults of which join the temple, and probably formed one of its dependencies. For two hundred yards in front of this view, to the very edge of the river, the whole space is covered with the ruins of shattered, and now almost shapeless ruins.

*Fig. 2.* A Granite Rock, which nature has thrown into the form of a chair, and on which it is possible that the Egyptians (who were always colossal in their undertakings) intended to place a gigantic statue; for it is obvious that they had improved on the hint thrown out by accident, and had finished the seat of the chair, had cut out steps to come up to it, and had decorated the rock with beautiful hieroglyphical inscriptions. This natural curiosity is situated at the east of Philœ.

## PLATE XXXIII.

*Fig. 1.* A View of the North Side of the Island of Philœ, with the general site of all its Monuments. (See the plan of this island, Plate XXXIV.) The traveller cannot help being struck with astonishment at finding on the frontier of Ethiopia, so many monuments of such magnificence, which have so long resisted the injuries of time.

*Fig. 2.* A View of the Quarries of Granite, situated a mile south of Syene. The lines which are traced horizontally and transversely, are marks of ancient labour, and the preparation for separating the block, the surface of which is exposed. These clefts or lines were to receive wedges either of iron, which were immediately struck in with hammers, or of dry wood, which were afterwards moistened, that, by the expansion thus produced, they might split off the part of the rock intended to be carried away. All those of the neighbouring rocks, whose surfaces are  
level,

level, have been wrought in the same manner, and the traces of the ancient workmanship are preserved as fresh as if they had been left but the day before.

## PLATE XXXIV.

A Plan of the Island and Temples of Philoe.

This island is situated below the cataracts of the Nile, on an elbow of this stream, and lies in its longest direction from north west to south-east. It is nearly six hundred yards long, and one hundred and twenty wide, and is entirely covered with the most splendid monuments of different ages; the south-west shore on the side which is the highest up the river (the *bottom* of the plan here given) is occupied by a fine and very picturesque rock, whose rough and wild aspect adds much to the magnificence of the surrounding scene, and forms a fine contrast with the regularity of the vast linea of architecture



texture which appear in the adjoining temples and monuments.

As the current of the river strikes on the foot of this rock, no embankment has been requisite here, but as soon as the rock ceases, a faced quay has been built, beginning at Z, about thirty-six feet high, decorated with a torus, above which is placed a parapet breast high; which was finished by two small free-stone obelisks, without hieroglyphics, and of moderately good workmanship, only one of which however is now standing.

The sloping quay continues to the north side of the island, with postern gates (28, 28,) opening upon the river: it was through these that the inhabitants escaped, when they abandoned the island to us (See the Journal). No. 27 is a staircase leading from the river to a gate: the wall extends still further to the north, beyond which it continues for a while, and at last is lost in a heap of ruins. This is all that remains of the ancient Egyptian circumvallation. The two gates are fine and in good preservation.

The

The oblong, No. 3, is a peripterous Temple; the pillars are engaged for a third of their height, and the capitals, which are of a goblet form, are surmounted with a quadruple head of Isis; they support an architrave and cornice, without roof, and close with two doors without lintels. No. 4 is a gallery two hundred and fifty feet long; it is formed of pillars well cut, with wide capitals, surmounted by a die, an ~~architrave~~, and a gorge, and almost all the capitals are different. ~~This~~ part of the edifice is less ancient than the temple, but I believe more so than the parallel gallery, No. 5, which appears to me never to have been finished, though it is more in ruins than the former: it serves as a corridor to a number of cells, No. 6, which I suppose may have been the chambers of the priests.

No. 10 is composed of two parts forming a separate sanctuary, and, doubtless, much revered; for it should seem that, to spare it, all the lines of building beyond have been turned out of the direction of the general

plan. It is adorned with bas-reliefs of exquisite sculpture.

At No. 9 are two large Moles built on a slope, each forty-seven feet long and twenty-two in thickness, which flank a large and magnificent gateway. They are bordered on the angles by a torus, and surmounted by a gorge; the pannels are covered with two rows of gigantic hieroglyphics representing five great divinities; and below them, large figures, holding in one hand a lifted axe, and in the other the hairs of a group of thirty figures on their knees imploring mercy (see Plate XL. Fig. 4;) on the reverse of this edifice are four figures of priests (Plate LII. Fig. 3.) carrying a sacred emblem: on each side of the door were too small granite obelisks, eighteen feet high, and covered with hieroglyphics very finely cut; and before them were two sphinxes of the proportion of seven feet; all of which have been overthrown.

No. 11 is another Court, eighty feet by forty-five, flanked with two galleries made  
of

of rows of columns, behind which, on the right, is a suite of cells ten feet in depth, and on the left a separate building composed of two porticoes (No. 13, 14) and three chambers of unequal size, communicating with each other, and opening upon the porticoes. This is the only building of the kind that I have yet seen; if it was better enlightened, one might believe that it was a principal apartment: it is extremely well finished, and produces a very picturesque effect. No. 15 is another sanctuary, smaller than all the rest, abutting against two other sloping moles two-thirds of the size of the former, which serves as a kind of lodge to the noblest and most regular edifice of the whole group. The first compartment is No. 17 and 18, which is a kind of portico decorated with ten columns and eight pilasters, four feet in diameter, as magnificent as elegant; the pillars and the walls are covered with hieroglyphical representations, sculptured in the solid stone, finished with stucco and painted; the portico is covered in, with a ceiling in

the form of platebands, sculptured and painted, like an astronomical representation, on an azure ground with white stars. The part numbered 17 is open at the top, producing a fine light and shade, one of the most beautiful effects of architecture that I have seen : an exact picture of it, taken with all its natural tints, would be as striking and agreeable as it would be new and curious ; the relief which the architecture and the sculpture gives to the flat colours of the painting, compleats the perfection of the whole ; it assumes a harmony and a magnificence which astonished me, and I could hardly tear myself away from this superb and surprising piece of architecture, which ought to be given in all its parts by the painters, but I had only time to make this simple plan.

To this portico succeeds the closed part of the temple, sixty feet by thirty, divided laterally into four compartments, communicating with each other by four doors, decreasing in width ; that of the first being seven feet four inches, the second six feet

four

four inches, the third five feet six inches, and the fourth or innermost four feet eight inches; but a simple inspection of the plan will give a better idea of these particulars than any description can do, in which the constant repetition of the same expressions rather distracts than fixes the attention. It would be very difficult to assign the use of these different parts, some of which are long and lofty, some narrow, some highly ornamented, some obscure. In the further chamber is an altar or pedestal reversed, and at the right angle, No. 22, is a kind of tabernacle or monolithic temple, bearing, as a decoration, the gate of a temple seven feet high and three wide, and two feet eight inches deep, made of a single block of granite: in the stone may still be seen the hollow in which the hinges of the door were fixed, which was three feet high, and one foot six inches wide: in the lateral chamber on the right was another monument of the same material.

These tabernacles were designed, doubtless, either to enclose the most precious property

of the temples, such as the sacred things, gold, jewels, or perhaps the divinity himself, which, in this case, might be either a reptile or a bird, and then the door would be grated to give the animal air. I have since seen, on the swathing cloth of a mummy of the highest antiquity, which belonged to the library of the French Academy, and now has come to be the property of the Institute, the representation of one of these temples, with a closed and grated door; another with the door open; a bird within the temple, and a person coming in to feed him; and a third, in which the guardian of the birds is watching over them whilst they are taking the air. This discovery appears to clear up all doubt as to the use of these monolithic sanctuaries.

The most considerable monument of this range of edifices, is an oblong portico, No. 25, which is sixty-four feet in length and forty-four in breadth, with four columns in front and five on the side, two doors nine feet wide, without lintels; it is open at top,  
being

being only closed by a sur-basement which reached half the height of the columns. This monument, which was, doubtless, raised in the later periods of the Egyptian power, has never been finished, but the remains, still existing, attest that art had then arrived to its highest state of perfection; the capitals are the most beautiful, the most ingeniously devised, and the best executed of all I saw in Egypt; the lotus is here interlaced with infinite grace between volutes of the ionic and composite capital; and this native Egyptian plant was represented in every part of the edifice. Only two pannels of the sur-base were finished.

No. 23, is another Sanctuary, the ruins of which were too confused and too much mixed with those of the adjoining edifice, to allow me to make out the plan.

No. 24, is a small Sanctuary in perfect preservation; the noble style of its proportions conceals the diminutive size of its dimensions. It consists of a portico decorated with



two columns, and a sanctuary eleven feet six inches deep, and eight feet wide: the ornaments are highly finished and in exquisite taste.

No. 28, are bastioned Parapets, which may lead one to suppose that the whole island was surrounded with walls. It is possible, however, that these may be of Roman construction, as the building A, on which they abut, certainly is, that served as a port or landing place. The arches and doric style of these ruins, incontestibly prove that they are not of Egyptian construction. Could it have been a Roman custom-house? A flight of steps and a little rock just opposite, form a small road for boats.

D, is a wall adorned with doric pilasters: the bases of pillars opposite to it shew that there had been here a covered gallery: behind the wall are other ruined edifices.

The monument at E is the remains of a Greek church, with its nave and covered choir: it had been built of ancient materials;

and

and among the sculptured Egyptian figures were added crosses, foliage, and other ornaments of the times.

The rest of the island exhibits a few cultivated spots on the alluvial soil left by the river; and some plantations of trees, which give a beautiful effect to the rocks, the monuments, and the river.

To the south of the island, at K, on the other side of the river, the country is well cultivated and abundant: the north side M is itself an island much larger than Philœ, and rugged with granite rocks: in the valley, behind a cluster of palm trees, is the ruin H, consisting of a sanctuary much shattered; before it, was a portico formed of four elegant columns, with open capitals, but, though of less ancient date than the adjoining edifices, it is more decayed, and is still further disfigured by a centre arch cut out of the solid masonry, the work of catholicism. At the east side of the map is a rock like a chair, L, formed by two points of granite.

## PLATE XXXV.

Egyptian Ladies in the Haram.

*Fig. 2.* This Lady is represented sitting at one corner of the divan in full dress, and covered with a shawl; near her is a fan of feathers, and her sandals are left at the foot of the divan.

## PLATE XXXVI.

Represents our Head Quarters in the Tombs near Nagadi. This gloomy habitation was a great relief to us in the desert, and preserved us from the heat of a most scorching sun. The scene is taken when the peasants of Nagadi were bringing in to us the Meccans, who, after their defeat, had turned robbers, and desolated the country; whom, therefore, the Nagadians killed whenever they met with them. The time represented is midnight, the Arabs of Nagadi are coming in  
with

with their prisoners, lighted by a kind of torch, which is much employed in Egypt during night marches; on the other side are our coptic stewards and interpreters, and in the centre, General Beliard, his etat-major and myself; the whole is a faithful picture of our situation at the time.

## PLATE XXXVII.

*Fig. 1.* A View of the Convent of the Chain, or Pulley, taken on the south side in the direction of the river. In this view may be seen the convent, standing alone, and commanding the desert which is behind it to the westward, the cultivated country and the river. It might easily be made a military post, by cutting a way up to it from the river: the hollows of the steep rocks are filled with various kinds of birds, who there make their nests; in front may be seen the chain

7

with

with which the monks draw water from the river, as the ground about them is entirely dry; some of them are also represented swimming after the boats, in order to ask charity, which is their mode of begging.

*Fig. 2.* Bathen el Baccara, or the Cow's Eelly, the south point of the triangle of the Delta, dividing the Nile into two branches, each of which flows separately into the Mediterranean. This is one of the most beautiful situations in Egypt, and any town established here could not fail of becoming the metropolis of the kingdom; for, being in the centre of the richest provinces, accessible for every commodity, it would naturally command the commerce of the ports of the Mediterranean on one side, and on the other the productions of Africa, which would be conveyed to it down the Nile. At present, however, this rich and valuable situation is only occupied by a paltry village, which has not even a single port. The right branch of the river is that which leads to Damietta; the

the left, that of Rosetta ; and this, at one period of the year reaches as far as Alexandria, by the canal of Rahmanieh.

*Fig. 3.* A Plan of the White Monastery. A view of this edifice is given in Plate XVII, to which, and to its explanation, the reader will please to refer.

## PLATE XXXVIII.

The Arab Council, near Samtatah, ~~des~~ scribed in the Journal. In the middle is a large fycamore, forming a fine circumference of shade ; all the sheiks of the vicinity are assembled here in order to consider of things useful to the province, of works to be undertaken, to open the canals intended to receive the waters of the Nile during the inundation, and of the allotments of the expence among the several villages that would be benefited by such a work. The French General presided over this council, every thing

thing was discussed here with tranquillity, order, and dignity, and every proposal that was just and useful, from whatever quarter it came, was directly approved and adopted.

After the council, the kaimakan or commander of the armed inhabitants, in whose premises the assembly was held, gave a supper to all the sheiks, to ourselves, and to the detachment that accompanied us.

## PLATE XXXIX.

Elbequier, the largest square, or rather open place, in Cairo, which has neither regularity nor striking buildings to recommend it; but there are two periods of the year in which it is very agreeable; the one when the inundation of the Nile is at its greatest height, and covers the whole space with its waters; and the other when the retiring flood leaves it a large garden clothed with exquisite verdure.

I have

I have represented the first of these periods in this plate; it is that which promises an abundant harvest, the festival of every order of society. This place is now converted into a vast basin, and is covered with illuminated boats, in which the principal persons of the town take their pleasure, and row up and down, enjoying the calmness and darkness of the night; and, as to the loss in the view by the concealment of the houses, I think the less one sees of them the better, for picturesque effect. The principal house is the palace of Elfy-Bey, which is seen on the right, illuminated by fire-pots; it is now attached to history, from its having been the residence of Bonaparte during his stay in Egypt, and by the splendid valour with which it was defended during the siege of Cairo, in the year eight.



## PLATE XL.

*Fig. 1.* Part of an ornamental Frieze in the inner part of the Typhonium of Apollinopolis Magna, a small temple situated near the larger edifice. Two figures are particularly remarkable here; one represents the evil genius or the west wind, and is here in a front view, but is sometimes represented in profile: he has the head of an old man, the body fat, and like that of an infant, and a tail reaching down to his legs, and increasing in thickness towards the extremity (in the profile figure, exactly similar to that of the upright figure, the next but one to him in this group): he is always represented with the same ornament on his head. The other remarkable figure is the one just alluded to, whose head has the united character of that of the dog, the hog, and the crocodile, the breasts pendant, like those of the Egyptian women, a large belly, a long tail, thicker at the

the lower extremity, and paws like a lion. These two figures for the most part are found accompanying each other, and are often made in the form of amulets in coloured glass or porcelain. They appeared to be held in great reverence, either for the good which was expected from them, or for the evil which was feared. I imagine they may be the emblem of the two winds that produce the inundation, which might therefore render it either too high or too scanty, each of which circumstances would be to be deprecated.

Along with these figures the three vessels here represented are usually sculptured, which, on account of their frequent employment whenever the subject refers to the inundation, I believe to be vases of lustral water, or offerings of the water of the Nile at its first increase.

*Fig. 2.* An Inscription taken from the door frame of a small monolithic Temple of black granite, the remains of which exist at Kous or Apollinopolis Parva. This fragment, if it ever should be made out, will shew the

use to which these small sanctuaries were applied. The inscription begins at the right hand of the two parallel compartments represented in the plate, and from the end of this row is resumed at the right hand of the upper, and concludes at the figure of the bird standing on a segment of a circle, where the stone is broken off. The perfection of the hieroglyphics is such, that, both from the style of the drawing and the precision of the execution, if no other fragment of antiquity had been found in Egypt, we could not have doubted that the nation who had formerly inhabited this country, had known the fine arts, and had carried them to a high degree of perfection.

; *Fig. 3.* This Procession of Egyptian Divinities is sculptured in the order here given, on the frieze of the gate which is beneath the portico of Apollinopolis Magna at Etfu. I have rigorously copied all the characters, which appear to be the names, attributes, or qualities of each of these figures. It is to be observed, that fourteen of them are about to mount

mount as many stairs which lead to an emblem, which is an eye on the prow of a ship in the disk of the moon, borne upon a support which is terminated by a lotus flower, behind which is a small divinity. The same number of steps and of divinities, the same sign and the same small divinity are sculptured on every compartment of the ceiling of the portico of Tentyra; and I once found the same group along the steps of the staircase leading from the platform of the nave to that of the portico of the same temple, and likewise the same assemblage of fourteen in the small apartment on the summit of the temple. In the bas-relief of Apollinopolis the figures have their legs engaged, in that of Tentyra there is alternately the figure of a man and a woman. I thought it of importance to shew these points of resemblance and of difference, for the assistance of those who may wish to attach abstract ideas to these representations.

*Fig. 4.* I have often met with this figure sculptured in gigantic proportion by the side

of the doors of temples and palaces. It is to be presumed that it is the emblem of power, either of that attributed to the Deity, or that which attends sovereignty: and in the latter case we might suppose, that the governor of the country did not rely on the obedience of affection, but on that of terror.

*Figs. 5, 6, 7, and 8.* These groups are all sculptured in the third chamber of the small apartments within the large temple of Tentyra. They appear to me to represent the state of the Earth, or of Nature, at certain periods of the year.

*Fig. 5.* Can this represent Nature asleep, but still in life, and protected by the emblems of the beneficent deity?

*Fig. 7,* is the same figure sleeping on the sign of Leo, represented by the skin of that animal; the four figures which are beneath, may be constellations, or the months of the repose of Nature: during this time a protecting divinity seems to be watching over her.

*Fig. 6,* is the same personage reclined on a bed,

a bed, beneath which are four new signs. She appears to be waking, and is receiving the offering of a sacrifice, which perhaps is explained by the inscription beneath.

In *Fig. 8*, the same female figure, who is now fully awake, and ready to rise from her bed; she is receiving the key of the canals, the emblem of the inundation, the time in which the sleep of Nature is terminated in Egypt.

## PLATE XLI.

This Plate is a miscellaneous Collection of Figures, taken separately, whenever I met with any thing that I had not before seen. The serpents from No. 1, to 13, are from Latopolis, where they are on the platform of the portico of the temple which faces the bazar at Esneh. All the other figures may be ranged under the class of those which hold the mean between the hieroglyphical figure and the cursive character, so that this cate-

gory may be called inscriptive characters. Nos. 18, and 21 are figures so simplified as to approach very near to written characters: 22 is a kind of lizard peculiar to Egypt, which is often seen in houses: I have never met with it but once, and then it was sculptured on the outer part of the great temple of Tenetyra. No. 23, is a star personified: I never met with it but once. Nos. 31, 32, 34, and 39, are figures often repeated, and by successive simplifications they soon slide into an alphabet. No. 40, a leather sack, of a kind that I have often seen. No. 41, two grouped figures, joined in an attitude which in any other place would lead one to suppose that they were productions of the fifteenth century, of the school of Michael Angelo: I have found this twice in the temple of Apollinopolis Magna at Etfu. Nos. 47 and 54, the emblem of generation, which the Egyptians seem to have had no scruple in expressing by the figure of the thing itself; these are often repeated in the different temples. I believe 50 and 71 to be nilometers. No. 77 appears

appears to be a bale, the emblem of commerce: 78, an Iſis, the emblem of water, or of the Nile itſelf: 79, a pigeon carrying tablets, the anceſtors perhaps of the famous birds of Damaſcus: I have only met with this figure once at Tentyra. No. 80, a head with the expreſſion of iright, which departs from the uſual Egyptian character; it is however often repeated in detached figures. No. 100, a monolithic temple cloſed, &c. &c.

All the conjectures that I have here hazarded concerning theſe ſigns are only the ideas which have ſuggeſted themſelves to me by the place where they are found, the frequency of repetition, and the circumſtances which ſtrike on ſimple inſpection; as to any thing elſe, I entirely abandon all theoretical conjecture to the luminous inveſtigation of thoſe learned men who are employed in this ſpecies of enquiry: I ſhall feel myſelf ſufficiently honoured by having been able to furniſh new ſubjects for their learned reſearches.

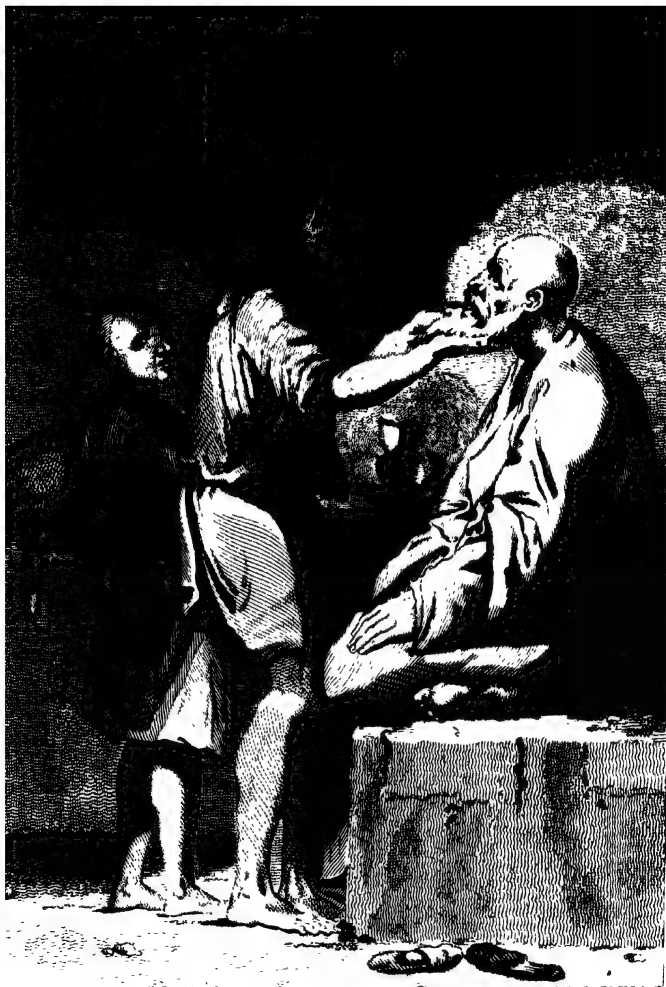
I have added to each the firſt letters of the



name of the place whence these figures have been taken, and numbered them, that they may be the more easily referred to by those who shall choose to quote them as authority. Where there is no name given, the figure belong to the same place as the preceding.

## PLATE XLII.

An Egyptian Barber in his Shop: one does not know which to admire the most, the calm patience of the person under his hands, or the solemn gravity of the operator. The oriental barbers, who are very dexterous in their business, after having shaved the head, perfume the beard, and give it the cut and expression suitable to the physiognomy of their customer; the whole being done with the importance with which one of our milliners recommend some new bonnet to their fair and fashionable visitors. These barbers are here, as well as every where else, great tattlers,



*Egyptian Barber.*



tattlers, news-mongers, politicians, and story-tellers, and retain the character so often given them in the Arabian Nights Entertainments.

### PLATE XLIII.

Arms and Accoutrements of the Mamelukes.

*Fig. 3.* A Case or Quiver containing three javelins, which the Mamelukes generally throw before they come to the sabre. They are very dexterous at this exercise, and the servants, who follow on foot, run up among the combatants, pick up the javelin when the stroke has missed, and bring it back to their masters. The point of this weapon is of hammered iron, the shaft of wood, and the ornaments in silver, of modern workmanship, done in a good taste, and wrought at Cairo. The case is covered with velvet.

*Fig. 2.* Is one of these Javelins out of the case.

*Fig.*

*Fig. 5.* A Buckler of rhinoceros' leather, fabre proof; the one here given is of exquisite workmanship; from the varnish which covers the leather, and the gilding of the ornaments, it would seem that it comes from India.

*Fig. 6.* Is the reverse of the same Buckler, shewing a small cushion which guards the hand of the wearer from the back stroke of the sabre.

*Fig. 7.* Another piece of defensive armour, an arm-piece with a gauntlet. The Mamelukes only wear it on their left arm, with which they hold the horse's bridle; the right is only protected by a glove of buffalo hide, in the form of those of our dragoons. The workmanship of this is of the old Damascus kind, but the ornaments are modern, of silver, and moderate execution; the gauntlet is a double mail, studded over with infinite pains and much labour; the whole is quilted with a double covering of red satin.

In general the modern Egyptians, though they are not without taste, having but few  
workmen

workmen of their own, and no manufactures, receive from a variety of countries what may be of most use to them; so we have found among the spoils of the Mamelukes that we have taken, English drums, French pistols of the last century, fabres with the blade of the old Damascus or Persian manufacture, with African mounting; and Indian or Chinese arrows, bows, and coats of mail.

## PLATE XLIV.

Arms and Accoutrements of the Mamelukes.

*Fig. 3.* A Truncheon or Commander's Staff, made of iron, damasked in plates, in good taste, and precious workmanship. This mark of dignity may become a useful weapon in close action, and may serve to break bucklers, and to knock down the wounded: the handle is perforated, and receives the javelin

velin of iron, *Fig. 1*, made of two pieces, the lower part of which makes a sheath to the upper. The whole is silver damasked, and of very delicate workmanship.

*Fig. 5.* A Battle-axe of iron, damasked with gold, bearing a Persian inscription, which shews the country in which it was wrought. The handle, made of silver and leather, is of Cairo manufacture.

*Fig. 8.* A whalebone Bow of perfect workmanship: by the kind of ornament, and the gilding, it would appear to come from India. The cord is a bundle of untwisted silk, which has more strength than the thickest and best twisted gut.

*Figs. 9, 10,* are two implements belonging to Archery: *Fig. 9* is a groove along which the arrow runs; it fits the wrist that holds the bow, and serves to direct the arrow at the moment of its departure from the bow.

*Fig. 10,* is a piece of ivory, which the archer slips on his thumb when he is going to draw the string, that he may pull it with  
more

more force, and to prevent the finger from being hurt by the vibration of the string at the moment that it is let go.

*Figs. 12, 14,* are the Bridle and Saddle of a Mameluke.

## PLATE XLV.

*Fig. 1.* Represents part of the Triumph of Sesostris, Osymandyas, Memnon, or some of the conquering monarchs of Egypt, while Thebes was the seat of empire. This historical bas-relief is copied from the wall of a gallery surrounding the inner court of the temple or palace of Thebes, near the modern town of Medinet-Abu. The hero is seen holding a chain, supported by nine prisoners, who may represent the number of nations conquered by him; his guardian genius flutters over his head, bearing the standard of victory; a figure next to him is presenting incense, and another preceding the captives, is inscribing or proclaiming the exploits of the



the conqueror. A series of figures, so far defaced as to be incapable of being drawn, then succeeds, after which appears the former hero in his chariot, pursuing men with helmets, and others with long beards, into the water. He is in the act of discharging an arrow, which requiring the use of both hands, we see the reins are fastened to his girdle, while the quiver is suspended between the side of the car and the wheel. Another interval of shattered fragments succeeds, and then comes a piece still entire, where the hero is seated in his car, the horses of which are held by two pages, and preceded by a soldier, holding a bow. The hero is looking at a heap of hands, the evidences of his victory, which are counted by a person holding a sword under his arm: next to him stands one with a tablet in his hand, no doubt taking an account of the number of the slain; then follows a person in his robes of office, making a speech or proclamation, and introducing prisoners with beards and long hair, which in one instance is used to fetter the hands with.

The face of the hero (represented larger above the left hand group) is in all the three compartments the same, and is probably therefore a portrait, and, what is singular, instead of having the lines of an African face, has all the fineness and elegance of a Greek.

*Fig. 2.* A Santon, a kind of Idiot, who is pitied during his life, and revered after death; a pretty general custom, and as ancient as the world itself: behind him is a dog of the mastiff kind, which is the most numerous of all; at the right is a blind old man led by a small child; a touching group, which, unfortunately is but too often met with in Egypt.

*Fig. 3.* A Noble Lady, in her Haram-dress, holding a Fly flap. The one on the right is in the act of walking, pulling up her clothes to free her feet: at the left are young children of the barabras, or inhabitants beyond the cataract; and an old woman, who employs the only clothing she has to hide her face at the expense of the rest of her body.

*Fig.*

*Fig. 4.* An Inhabitant of Darfur, a caravan-driver, who brings the negroes and negresses into Egypt. His whole dress consists of a white woollen cloth, which he puts on any part of his body that suits him; his head-dress is curled like a cork-screw, in the manner of the ancient Egyptians. In the back ground is represented a conversation between a great man and one of the common people.

*Fig. 5.* Represents the Earth in the power of Typhon. Can this be the emblem of the destroying wind, now called the kamfin, which ravages the country in the months of April and May, which precede the inundation? During these two months Egypt, which is parched up, presents a more melancholy and painful aspect than any of our winters. By the side of this figure is another, representing the reproduction of nature, and holding a flail in his hand: he was one of the principal divinities of Egypt, and to him was consecrated the great temple of Karnac at Thebes. He is here supported by twelve priests,

priests, and covered with a vest spotted with open lotus flowers, the emblem of harvest or maturity. This group is taken from the inner part of the temple of Hermontis.

## PLATE XLVI.

*Fig. 1.* A View of the Desert, with a Camp of Bedouins, and different figures of these people, male and female, all equally thin and lean. The great figure on horse-back is a chief of a horde, in all his magnificence.

*Fig. 2.* A Machine for drawing water to irrigate the land after the inundation of the Nile. The workmen are so arranged that they draw the water by stooping, raise it up by turning back, and pour it into the troughs by loosening one of the cords. They all keep time in their motions, which is regulated either by finging, or calling numbers, or reciting the praises of God or of Mahomet :

the reeds which receive the first impression of the water, prevent it from wearing away these slight earthen machines.

On the fore ground, to the left, is a girl in the dress that is usually worn before puberty.

A group of women are seen drawing water from the river : they hide their face, because this is the only part of them that they are enjoined to conceal : another is carrying her child in the manner of the country ; the figure to the right is a water-carrier, the water is contained in a goat-skin sack.

## PLATE XLVII.

A Boy's School, which is still more noisy than that of Europe. They here learn to read the Koran, and to receive the bastinado on the soles of the feet, for the eastern nations have too much reason to forbid the use of flogging, in the mode practised in Europe.

PLATE

of the Koran; for they believe all these to be equally proper, to prevent or to cure the accidents of war. In the back ground is a woman of the lowest class, in the street.

*Fig. 2.* An Alméc of Egypt: her robe is of fine cloth, her shift of gauze, and her turban and girdle are shawls. In the back ground is a view of a mosque of Rosetta.

*Fig. 3.* A Mameluke in a war dress. (For a description of the particular weapons and accoutrements, see Plates XLIII. and XLIV). In the back ground are two young Mamelukes exercising with their arms: the country is near the pyramids of Saccara.

*Fig. 4.* The Costume of a Merchant; consisting of a turban of red or white wool-len, a cloth waistcoat without sleeves, short and loose breeches of white cloth, a blue furtout of the same material, and a girdle of striped blue and white India calico, which serves to wrap up whatever he wants to carry with him. In the back ground is a shop of a bazar. a tradesman and two buyers are dis-

puting about the price, which employment is here a kind of recreation, a way of killing time, in which the dealer is very willing to indulge his customers.

*Fig. 5.* A Lady walking through the streets: the more full, bulky, and cumbersome her clothes are, and the more they embarrass her gait, the higher does she think of her own importance: the outer cloke is commonly of black taffety, which falls to the ground and conceals even the feet: nothing appears of her whole person except her eyes; and even before these the women often suspend a talifmanic ring, which has the virtue of driving away enchantment and bad luck. On the right, in the back ground, are the Pfylli shewing serpents and lizards; to the left is a Muffulman merchant, smoking his pipe.

I am indebted for these five costumes to Citizen Rigo, a member of the Institute of Cairo, who, on his return, has favoured me with them.

*Fig*

*Fig. 6.* A Peasant of Upper Egypt eating a handful of lucerne: on the right, two Santons.

## PLATE L.

A Feast in the Harem. The Husband, who is lord and master, when he is disposed to give an entertainment in his harem, to please any of his wives who may be pregnant, or who has just given him a son, sends for the almées to perform voluptuous dances, whilst he is smoking his pipe. The favourite wife is represented reclining with her head on his knees, and the almées alternately dance, sing, and play upon instruments. The figures on the left are slaves who bring in refreshments; in front is a negress playing upon small cymbals; nearer in front is a fumigating vessel, to the right a candlestick after the fashion of the country; the instrument played on by the last performer to the

Q 4

right,



right, is a small drum of baked earth, which is struck by the fingers with more or less force, and produces a very good effect in keeping time to the music; the dancers have generally castanets in their hands, which are in the form of small cymbals of the diameter of a crown piece. (See the description of the Almées in the Journal.)

## PLATE LI.

This Plate is a miscellaneous Collection of hieroglyphical Figures, taken wherever any thing new struck me.

## PLATE LII.

*Fig. 1.* This group has rather the appearance of the representation of an event, than of a hieroglyphical emblem. I found it

it against the wall of the nave of the small temple at Elephantina, very much broken and shattered. It seems to present a hero who has just killed a robber, and persons who are come to thank him for it, or to take some oath to him. I have never before seen here such drapery, they appear not to be Egyptian; and this is the only time that I have seen three figures grouping together to form an expressive picture. If I had not seen it on the spot, the style would not have recalled the Egyptian manner to me, and I should have suspected its genuineness.

*Fig. 2.* The Figure of a Priest sculptured on the wall of the open part of the chamber, on the summit of the great Temple of Tentyra. His staff is terminated by a lotus-flower; the ornament on his vest shews, that the parts of the figure that appear naked, were covered with a cloth of looped embroidery; the border of his garment resembles the sign which usually represents water; the shoe is a sole with a simple quarter, at the end of which is fixed a small arc, which  
 passes

passes on the top of the foot; the front of the sole is kept on by another arc, rising from the end of that which touches the foot, and by means of a raised centre, is made to terminate between the roots of the first and second toe.

*Fig. 3.* A Figure of a Priest carrying a sacred emblem, sculptured on an inner wall of one of the temples in the island of Philœ.

*Fig. 4.* I have often found this large figure sculptured beside the gate of tombs, where this was the only person represented; and I have always found it in the attitude of pity and regret. Can it be a widow weeping her loss? This figure was taken from the tombs in the quarries of Silfilis.

*Fig. 5.* These figures, which are taken from the same temple as *Fig. 1.* and near the spot where they stand, may perhaps be a continuation of the same event, and is now the incense offered to the hero after his toils. Here as well as in *Fig. 1.* the peculiarities in the costume, and especially the attitudes of the figures, should be particularly remarked.

PLATE

## P L A T E   LIII.

*Fig. 1.* This Bas-relief is sculptured on the same ceiling on the second chamber of the apartment of the Temple of Tentyra, in which is the subject of Plate LVIII. This must surely be an astronomical picture. Can these fourteen boats, each carrying a globe or disk, represent lunar months? But why fourteen? This number was certainly a sacred one, as may be seen in Plate XL. Fig. 3.

What can be the meaning of the winged globe before the mouth of the large figure? I have found the same in the same temple attached to a figure nearly similar to this. (See Plate LIX.) Does it signify the departure of the sun to perform his course round the zodiac?

*Fig. 2.* A Group, which covers half the ceiling of the third chamber, of the apartment on the roof of the great Temple of Tentyra. (See Plate LVIII.) It is not easy to imagine what can be the meaning of these

these three female figures in such strange attitudes, who are stretching out their arms in so singular a manner, in order to reach the small figure of Osiris: the only thing that we can remark is, that such a representation of arms proceeding from the skull, shews that the Egyptians used conventional forms to express certain ideas, to which they sacrificed the laws of art and nature; so that we must not judge of the state of the arts among them from emblematical figures. They had indeed a knowledge of the arts, distinct from such subjects as these, as I have shewn elsewhere, but it was confined within strict limits, and compelled to certain forms, enjoined and authorized by inflexible custom; on which account the easy and graceful productions of art were so rare with them, that before our expedition, it was not generally known that they existed.

*Fig. 3.* A large Picture in bas-relief, occupying the whole of one side of the Sanctuary of the Temple of Cneph. It represents a sacrifice of domestic animals, of wild beasts,  
of

of birds, fish, flowers, and fruit: the hero who presents the offering, holds in one hand incense, and in the other lustral water.

On a great altar is a boat, in which is a temple, which appears too small to contain all the offerings.

On the left, on a kind of tabular altar, are lotus flowers, palms, and emblematical figures of Isis: and the group on the right shews the apotheosis or protection granted to the hero by the two greater divinities: the picture which was directly opposite to this, was only different in the figure that was offering the sacrifice, and which, instead of carrying lustral water, held a cluster of pigeons by the wings. All the hieroglyphical inscriptions here given have been copied with scrupulous exactness.

## PLATE LIV.

Figured by mistake in the Plate, LXIV.

This Plate contains a number of subjects painted principally in the tombs of the kings at Thebes, and especially in four small chambers, each of which was dedicated to some particular object; one to music, another to arms, a third to utensils and furniture, and the fourth to agriculture.

No. 1, is a sabre, on the handle of which is a cord with a leather knot.

2. Another sabre.

3. A kind of hook.

4. A coat of mail.

5. A dagger, of the shape of those which are now generally worn in the east in the girdle.

6. An armed club, with a guard for the hand.

7. A scourge.

8. A helmet.

9. A kind of coffer or press.

10. A bed, the form of which we have adopted in our fashionable houses, since our architects here come to preside over the furnishing of our apartments, as well as their interior decoration.

11. A folding stool, with three cross cushions.

12. An osier basket of a very pretty shape, and elegantly plaited.

13. A covered drawer, with handles to raise one part, and open the other.

14. A chair of an excellent form, equal to any in modern use, and furnished in a very convenient manner.

15. A quiver, which contained other arms besides the arrows, and in time of battle was hung on the outside of the cars. (See Plate LXI.)

16. One of the weapons contained in the above-mentioned quiver, the use of which I cannot make out.

17. A war-hatchet, on the back of which is a mass, to render the blow heavier and more cutting.

18. A



18. A quiver for arrows.

19. A chair similar to No. 14. In the original painting it may be very well distinguished, that the stuff which covers it is a flower pattern, either printed, painted, or embroidered; the wood is mahogany colour, and the carving is gilt.

20. A covered chest.

21. A plough, which resembles the kind which is still in use. Behind the ploughman is a man who is sowing by casting the seed back over his head.

22. A gilt mahogany-coloured stool.

24, 25, 26. I found this group painted in the tombs on the mountain to the west of Thebes. The flesh colour of the musicians is red; the figure No. 24 has a close tunic with large sleeves, the garments of the others can only be distinguished in the original by the colour, which is white, and becomes of a rose by the tint of the skin which appears beneath; the throat of these women is of the same shape as the Egyptian women have at present: the figure 24 is playing on a kind  
of

of theorbo; that of 25, by the motion of the body, of the head, and arms, must be playing on some wind-instrument; but it is here to be regretted, that an injury to the original has destroyed this part, which might have added to our knowledge of Egyptian music. I tried to supply this deficiency from the adjoining groups, but without success.

The position of the figure at No. 26 is very easy and natural, and although these figures are placed in a right line with great regularity, we may easily see here the difference of style, which the Egyptians adopted in their hieroglyphical figures, by contrasting this group of three figures, with the stiff attitude of that at No. 23, which I have here introduced from the frieze of the portico at Tentyra.

27. This harp, which is so ingeniously composed, is sculptured in the third chamber of the small apartment on the summit of the body of the temple at Tentyra.

28. This vase is painted of a gold colour, and was, doubtless, of magnificent plate; if

the scantiness of the form of this vessel may be criticised, the elegance and richness of its decorations may, however, be admired: its principal ornaments are aquatic plants; a lotus flower serves as a cover, and the horse passant, and the heads of goats and kids are in excellent style. This representation can only have been the copy of some fine piece of carving.

29. Another golden Vase of an unpleasant form, and a degenerated style, such as we made use of a century ago, before our taste was reformed by the introduction of the Etruscan models. The lotus branches shew that the vase was intended to contain Nile water, taken at the time of the inundation, and the winged globe indicates that it was reserved for sacred uses.

30. A Harp with twenty-one strings: the dress of the person that is playing on it is uncouth and disagreeable, but the attitude is that of truth and enthusiasm.

31. This fine Vase is painted of a silver colour: richness is here combined with noble

simplicity ; the kneeling figure, and the head of Jupiter, which forms the lid, shew that it was meant to contain sacred liquors ; and its spout, that it was employed in libations.

32. This mode of carrying is still practised in Egypt. The vessels appear compleatly to answer the purpose for which they were intended.

## PLATE LV.

Part of a Manuscript found in the covering of a Mummy.

The first observation which we ~~shall make~~ upon this relic of antiquity is, that the papyrus on which it is written is prepared in the same way as that of the Greeks and Romans ; that is to say, of two layers of the medulla of this plant glued to each other, with the fibres made to cross, to give more consistence to the leaf. It may also be seen that the writing goes from right to left, beginning at the top of the page.

The design here given is an offering made by a Priest to Isis in the form of a cow: her udder is very apparent; she is dressed like the human figures representing this deity, and has a kind of yoke about her neck, which I have also met with around the god Apis, in an historical bas-relief in the temple of Medinet Abu, at Thebes. The raised frame before the figure of Isis in the present subject is perhaps an altar, and both are standing on a kind of portico, beneath which, a mummy reclining forms a figure like that which I have conjectured to be Nature in a dormant state. (See Plate XL. Fig. 7.) Above the cow is a disk, whence a serpent is descending; the priest is clothed in a white striped tunic, which covers his body from his loins down to the mid-leg; it is fastened by straps, passing round his right shoulder, which otherwise is as naked as his arms; on his head he has a close-fitting cap, which looks somewhat like a helmet, and is rounded off at the ears, leaving them bare: he holds in his hand a vase, containing two species of flowers,

flowers, which I have often seen without being able to make out what they are. Above the figures is an inscription composed of seven vertical and four horizontal lines: the writing is here different from the rest of the manuscript, of which this is a part, and the characters appear to be infinitely varied and numerous; some of the emblematical figures, met with in other places, may be here distinguished, such as the serpent, the eye, and birds; but these are mixed with others that seem to be purely conventional, and exhibit no kind of image.

In copying the whole manuscript I have found the return of entire phrases, and particular characters, so often repeated, that they can be only articles, conjunctions, or auxiliary verbs: from these, it would be easy for those persons who devote themselves to this kind of study, to compose alphabets, or groups of words, which may assist in the general explanation; and a single one of these manuscripts would furnish the whole of the set of characters,

acters, if each character only expressed a single letter.

This manuscript belongs to the First Consul, who has been pleased to allow me the use of it.

## PLATE LVI.

—Part of another Manuscript, with which Citizen Amelin has furnished me. Its chief peculiarity is the costume of the person who makes an offering to the deity before him : he seems to be a warrior, his head-dress has a kind of top-knot, on which a knife is stuck ; his robe is transparent, and shews beneath it a tiger's skin, which would seem to point out the wearer to be a military personage : he is offering a libe, whence proceeds flame. We may remark in this manuscript, the writing of which is large and carefully executed, that the characters of the inscription above the figures are different from

from those of the body of the manuscript itself.

Various colours appear in the several parts of the original figure of this plate: I have thought it necessary to assist any attempt at explanation, by indicating these colours, and therefore the reader will please to observe, that the horizontal-lined engraving represents red; the vertical, blue; the sloping, green; and the crossed lines indicate black.

## PLATE LVII.

A view of the inner Court of the Great Temple of Apollinopolis, taken from beneath the portico between the two first columns to the left. This view gives a good idea of the interior of this monument, of its magnificence, of the high attention bestowed in the execution, of its plat-bands and architraves, of the beauty and variety of its capitals, of the dimensions of its columns, and.



of the progressive accumulation of soil which has been heaped up by the collection of rubbish and ruins of the houses of the people, who still take up their abode in these majestic courts. These miserable houses, which are successively built and fall to decay on the roof of the temple, and within the court which lies between the portico and the outer gate, form the second distance in this view; further on, are the ruins of the ancient town, now only a heap of hillocks covered with sand, that overlook the west sides of the temple. .

## PLATE LVIII.

*Fig. 1.* The plan of the small Apartment, which is on the Roof of the Great Temple at Tentyra. It is very difficult to conjecture what could have been its use. Was it an oratory, an observatory, a sanctuary, or a simple apartment? To judge by the subjects which are here sculptured, it must have

have been a place for study, a room devoted to astronomy, or perhaps dedicated to the sepulture of some person who had made discoveries in that science, and had registered them on the walls of the apartments.

The entrance to this building was through the small door, No. 4; the first room C, has no roof, and appears to be a small closed court, but decorated with the same care as the other apartments; against the side wall on the right is represented a mummy reclined, under which is a long inscription: from this open court a door, No. 2, leads into the room B, which receives light through two large casements, Nos. 3, 3; and on the ceiling of this apartment is sculptured the planisphere of the heavenly bodies, which forms Fig. 2. of this Plate. Besides this, another subject, apparently astronomical, is introduced, which is given at large in Plate LIII. Fig. 1. and a third piece, consisting principally of a single large figure. The innermost room A, is almost entirely dark, receiving neither air nor light  
from

from any quarter, except the small door, No. 1. ; its ceiling is decorated with two bas-reliefs, one of which is given in Plate LIII. Fig. 2. ; the other I had not time to take separately, as it was less interesting, and much injured ; the outline is represented in this plan.

*Fig. 2.* In giving a representation of this Planisphere, I did not flatter myself with being able to explain it ; my sole object was to shew, that the Egyptians had a planetary system, and that their knowledge of the heavens was reduced to fixed principles : I also wished to represent these signs, to shew how the Greeks have first borrowed them from Egypt, and the Romans from Greece, whence they have reached our own times ; and I trust, that by this accurate copy of a most interesting piece of antiquity, I shall have deserved well of the learned in Europe.

## PLATE LIX.

Represents two the Compartments of a Zodiac, taken from the two opposite platbands of the Portico of the Temple of Ten-  
tyra. The two large figures which embrace the whole appear to represent the year. The winged emblem which is before their mouth is eternity, or else the passage of the sun to the solstices; the disk at the joining of the thighs of the figure, No. 1, is the sun, whence proceeds a beam of light that falls on the head of Isis, which represents either the earth or the moon; the sun, situated in the sign of cancer, may perhaps shew the period of the erection of the temple; the figures joined to the signs, may mean the fixed stars, and those in the boats, the revolving heavenly bodies, the planets and comets. The more the importance of these figures strikes me, and the more I feel desirous of leaving them to the learned men who have  
a title

a title to them, my observations should be chiefly confined to pointing out small local circumstances, indicating distant resemblances, and thus encreasing the interest attached to these curious subjects.

These large plat-bands are both ~~sculptured~~ and painted; the characters are represented of their natural colour, on a blue ground, studded with yellow stars: I have only copied ~~those that are in relief, the others being~~ in vast numbers, and most of them rendered indistinguishable by the ravages of time.

The inscriptions are exact: I have marked by small arrows the parts where the ruined state of the original has prevented me from distinguishing the figures, many in the second compartment have been destroyed by the fall of a great heap of stones.

## PLATE LX.

*Fig. 1.* Two winged Horses, sculptured on the third platband of the ceiling of the portico of the great Temple at Tentyra. It is the only time that I have met with the figure of a horse in any hieroglyphical representations; and we may see from this, as well as from the pictures of battles, that the Egyptians were no mean proficients in the art of drawing.

*Fig. 2.* The god Cat, to whom a figure with the beak of an Ibis is offering a vase. It is represented in a temple with a half-pediment, or kind of roof, which I have never seen in reality, but often sculptured in bas-relief. This subject is taken from the temple of Hermontis.

*Fig. 3.* A sculptured Tablet in the interior of the Temple of Hermontis.

*Fig. 4.* Another sculptured Tablet in the same Temple. The inner walls of this building are divided into unequal compartments, which

which are covered with bas-reliefs, placed so as to resemble a picture gallery, in which the works of different masters are collected. As I never could hope to have time in my several journeys to Hermontis to copy all the walls, I selected what appeared to me the most interesting.

This group represents the ibis between two fat deities. May it not allude to the season of fecundity, the time in which this bird migrates into Egypt?

*Fig. 5.* A very remarkable Group, and another of the same collection on the walls of the Temple of Hermontis. It exhibits a hawk, sphinx-form, with a very extraordinary tail, and behind it the evil genius become the symbol of propagation, and holding in his hand the flail of abundance.

*Fig. 6.* Seems to represent the Lotus withering, and revived by water, which is poured upon it; a symbol of the drought put an end to by the inundation. It is sculptured on the wall of the inner side of the portico of the temple of Latopolis at Esneh.

*Fig.*

*Fig. 7.* I believe this figure to have no particular meaning, and in this case it would be very remarkable, and would shew how the Egyptians, when they were not fettered by ancient and consecrated usage, could give a graceful air to the attitude of their figures: the one before us exhibits suppleness of limb, and cheerfulness of manner; it might be made into a statue without any change of attitude, and if well executed, might pass for a Greek production.

*Fig. 8.* A Temple with a Pediment; sculptured on the Portico of the great Temple of Tentyra. As it never rains in Egypt, the buildings have no occasion for any pediment, and therefore this representation must be the result of an offering made by some personage. It was therefore a votive temple, and an Egyptian temple to judge by the gate; and perhaps erected by an Egyptian hero, when at a distance from his native country. It is the only figure of this kind that I have seen.

*Fig. 9.* One of the larger sides of the Pillars



lars that support the outer Gallery, around the Sanctuary of the Temple of Cneph at Elephantina.

## PLATE LXI.

Figured by mistake LXIII.

*Figs. 1, 2, 3, 4*, are fragments of historical bas-reliefs, apparently representing various circumstances concerning a successful expedition of ~~some~~ hero.

*Fig. 1.* In this compartment the Warrior is seizing his adversary by the arm, who is already wounded and thrown down, and going to pierce him with his lance; a calumet, the sign of victory or of peace, is beside him. These bas-reliefs, which are sculptured on the outer walls of the temple of Karnac, are less injured by time than by violence; in this case it has deprived us of the head of this hero, the expression of which it would have been curious to note. If these bas-reliefs are  
the

the most ancient of any that have reached our times, we may be certain, on the other hand, that the art of sculpture must long have been known among the people who could execute such pieces as this. There is a noble simplicity in the composition of this group, in the style, the expression, and the attitude of these two figures; the execution might, it is true, have been more finished, but the design is perfect.

*Fig. 2.* The Hero, again mounted on his Car, pursues the enemy, who are entirely put to rout, and are flying headlong into woods and marshes, along with the inhabitants of the country, and the beasts of the field: some, who have taken refuge in a fortress, appear almost as much frightened as the fugitives, and seem to be already in reach of the hostile arrows. This bas-relief, which is still more rude than the other, offends against all rules of composition, and still more against perspective; but the attitude of each individual figure taken separately, is true and expressive; they are all either in flight, or wounded, or

VOL. III. S killed;

killed: the animals are fine, and in good style; the horses full of fire and noble expression: the Greeks have never executed better on any of their medals.

The fortress appears to be nothing but a palisaded enclosure; the inscription which is upon it, if we could read it, might perhaps tell us its name; the forest is represented by a few branches, and the marsh by some lotus flowers.

*Fig. 3.* Represents the Victor on his Car, drawn by his horses, whose heads are crowned in sign of triumph: he is surrounded by all his arms, his lance, his javelin, his hatchet, his arrows, and his breast plate, with the rest of his defensive armour: two protecting deities accompany him, and hover over him with their wings; he brings back with him captives tied together by the arms, and in different attitudes; these captives wear their beard uncut, a long garment, a plume upon their helmet, and have a totally different physiognomy from that of the Egyptians. One of the inscriptions is perhaps the name of the hero,

hero, and the other that of the conquered people: the calumet denotes peace or victory.

*Fig. 4.* The same Hero is presenting the captives to the gods: the inscription is perhaps the name of each of these divinities: the protecting genius is also present.

*Fig. 5.* A subject taken from the outer wall of the north side of the temple of Cneph, at Elephantina. This, with several others that were contiguous, seems to represent either the consecration of the temple by some hero, or propitiatory sacrifices made by him, to obtain the protection of the gods.

## PLATE LXII.

A Map of Upper Egypt. Having no new geographical observations to present to the public relative to Upper Egypt, I have only traced on Danville's chart the marches of the French army through this part of Africa, and these are at the same time the tracks of

my travels. Instead of repeating the numerous errors of various maps in the nomenclature of the multitude of Arab villages, situated along the banks of the Nile, I have given the site of some of the principal ancient towns that contain any remains worthy of remark, and the places of our stations and battles, and of some of the detached monuments referred to in the journal.

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